JOURNAL

OF

RESEARCH

(HUMANITIES)

UNIVERSITY OF THE PUNJAB
LAHORE

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Edward Bond: The Development of a "Rational Theatre"

Shaista Sonnu Sirajuddin

Edward Bond's statement 'Events as rational history preceded by causes and succeeded by consequences, seem to entail a technique of writing about the past,[1] touches on two important aspects of his work, and is particularly relevant for the plays from *The Sea* (1973) onwards, in which time and location are more positively specified than in the earlier plays. These are: the concern with defining the relationship between dramatic form and dramatic issues within the framework of 'a rational theatre'[2] and the development of such a theatre through a 'reinterpretation'! of the past as 'a part of learning to understand our own age'[3]. In fact, as early as *Narrow Road* (1968) the relating of ideas with structure becomes increasingly significant in the ' search' for 'clarity'[4]. Rationality in Bond's drama, signifies an ideological and philosophical approach to man in society. This is based on the view that quite contrary to the absurdist school, neither existence nor events are either arbitrary or absurd, and that not only is it possible to apprehend one's social condition and situation, but that even the irrational can be grasped rationally, and so remedied. Even's reassurance to Willy at the close of *The Sea*. Don't give up hope. That's always silly. The truth's waiting for you, it's very patient, and you'll find it,[5]" expresses the spirit of Bond's optimism, and his affirmation of the potential for change and development. Dramatically, one of the methods of articulating the concept of rationality is through a pattern of cause and consequence. This has proved problematic in terms of the relationship

between form and ideas, particularly in plays like *The Popes'*
Wedding (1969) and *Saved* (1966). Indeed, and recurring
difficulty in the plays has been the establishing of a
convincing rationale that gives coherence to the nature of
some of the main action and events. In *Bingo* (1974), the
problem of transmuting the concept into dramatic terms
deepens.

The play and its Introduction, give an insight into
certain significant features of Bond's moral vision, in which
the idea of 'rationality' is linked with social justice, and
culture. The latter he uses both to signify society, and in its
more specific association with art (and by extension the
writer/artist). The linking of these concepts is in turn,
integrally related with the process of creating a just social
system. The writer and his work can contribute to
establishing, developing and affirming this connection,
which forms a part of Bond's basic theoretical model, so to
speak. In *Bingo* and *The Fool* (1976), Bond attempts a closer
analysis of the relationship between the writer and his social
context, his life and his work. The more active dramatic
emphasis is on the 'fundamental disharmony' between
'aspirations and activities[6]' *(Bingo)* and between 'imagination
and the practical economic basis of life'[7]. *(The Fool)* which
has to be resolved if a 'rational culture[8]' is to be achieved.

A consequence of Shakespeare's incisive 'perception'
and 'judgement', as Bond explains[9], it that 'you feel the
suffering you describe and your writing mimics that
suffering'[10]. Such empathy involves a responsibility: 'When
you write at that level you must fell involves a
responsibility:' When you write at that level you must tell
the truth. A lie makes you the hangman's assistant. So if you
lie, the world stops being sane, there is no justice to
condemn suffering, and no difference between guilt and
innocence....[11] The moral issue in the play centres around

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Shakespeare's decision not to support the townspeople against the enclosures, in return for a guarantee of his own financial security. As far as he himself is concerned, signing the contract merely sets into motion a process of bitterly critical self-appraisal. For him the 'right question'[12] is not 'why did I sign one piece of paper?'[13] but the corroding knowledge that 'he could have done so much'[14] and did not. Consequently, for all his wisdom and understanding, he has always been 'a hangman's assistant, a gaoler's errand boy.'[15] Given the structure of the dramatic action as a whole, however, his signing the 'one piece of paper'[16] is inevitably pulled into significance. Like Basho's choice at the opening of <u>Narrow Road</u>, it symbolizes and represents the lie, the essential contradiction between the type of imagination and humanity that his work bears witness to, and what he has actually done in his life. But whereas in Basho's case, his original decision based on mixture of ignorance, irresponsibility, and an eye for personal convenience, captures the gist and basic trajectory of his politic maneuverings in the course of the play, Bond's handling of Shakespeare's action is dramatically less consistent, and presents a paradox. On the one hand, the main thrust of the criticism of the writer as 'a corrupt seer',[17] whose 'behaviour as a property owner[18] implies a betrayal of the insights of his own Lear, 'the most radical of social critics'[19] focuses on his signing the paper which is not a neutral document.[20] All this is condensed in the two scenes with Combe. On the other hand, the action in these scenes remains curiously muted, so that the full weight and import of the gesture is never really forcefully established. The very atmosphere, particularly in scene I, seems to contribute to the weakening of dramatic impact. The scene conveys the 'emptiness and silence.[21] eloquently. The inertia and stagnation are reiterated visually in small details of behaviour and gesture, and in the various stage effects: Shakespeare sitting silently in his garden, letting his 'hand hang down with the paper still in it'[22] and

the repeated stage directions: 'silence'[23] and 'Shakespeare doesn't react'[24]. There is also the transforming of a state of mind and feeling into an audible landscape, in the peals of the chapel bell which only accentuate the stillness. While these details help to underline the general mood, they none the less, infect the tone and rhythm of everything connected with him.

In scene 2, when he actually signs the contract with Combe, the dramatic interest shifts to the people around him, and to their various contrasting relationships. There is the Old Woman being 'mother and wife'[25] to the Old Man, a suggestion of which carries over into her relationship with Shakespeare as well, and Judith's deeply resentful attitude to her father, which links back to her remark to the Old Woman: 'It was harder for your son. He had a child for a father' [26] a situation with which she obviously identifies herself. Set against this, is the child-like innocence and spontaneity shared by the Old Man and the Young Woman. The scene ends with the Old man's vivid account of public hangings as public entertainment, prefiguring what lies in store for the girl when the law gets hold of her. The vision of this stark reality that completes the picture of 'the Goneril Society with its prisons, workhouses, whipping...' and 'mutilation' [27] is juxtaposed with Shakespeare's deal with Combe, and comments unambiguously on the implications of his compromise. However, the underplaying of significance in the way the action is conceived, impairs the incisiveness of the critical point being made. At one level, of course, the element of understatement in the structuring of the scenes enables Bond to locate the particular act of signing the document within the wider context of Shakespeare's life as a 'property-owner'[28] (and presumably other compromises that have been 'totally corrupt') thus extending the specific issue to his concern with 'the relationship between any writer and his society'[29] Nevertheless the dramatic

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effectiveness of his approach remains questionable, since it appears to contradict the very selection of the incident as representative, in the first instance. This aspect of the play is particularly significant as it touches on another question of form: how is the degree of restraint and discipline in Bond's demythologizing of Shakespeare to be retained, simultaneously with preserving the acuteness of his criticism? An acuteness incidentally, which was blunted by 'vehemently emotive' [30] caricaturing in *Early Morning* (1968).

Bond has been criticised for his gratuitous 'assassination of Shakespeare's reputation'[31]. One reviewer's sense of outrage is disguised in the facetiousness of the remark: 'a writer who lived a blameless life, happened to be gifted with genius and probably believed in original sin'[32] The dearth of positive and humane qualities in the play's general vision together with its humiliating and undignified portrayal of the writer, have also been attacked.
Shakespeare is led through a guignol of sordid, unredeemed social and personal misery. Gielguid's performance is wracked: bald dome sweating and crimson with embarrassment and strain, boldly trying to endow Bond's character with nobility, with love and compassion, but doomed because these qualities do not really exist in the part, or in the play.[33]

But in the light of Bond's own point of view, articulated quite clearly in the introduction to *Bingo*, and in his comments about the play elsewhere, a more valid criticism would appear to be that he does not go far enough, ironically justifying the claim that 'his account rather flatters Shakespeare'.[34] Nothing that the character says or does in the course of the play, quite sustains the weight of Bond's indictment. In fact his behaviour (albeit tainted by ownership of property) only throws Judith's intolerant morality (linking her with the Son) into relief, just as in scene 3, where the gibbetted body of the Young Woman dominates

the stage, it is the Son's distorted piety that contrasts sharply with Shakespeare's quiet musings, and prompts an affinity with the violence suggested by the image. In Shakespeare's two major speeches in the scene, the dead girl is indirectly associated with the baited bear, whose plight and vulnerability is poignantly evoked in the midst of a scene of extreme and graphically described brutality:

> Flesh and blood, strips of skin. Teeth scrapping boon… Howls. Roars. Men baiting their beast. On and on and on. And later the bear raises its great arm. The paw with a broken razor. And it looks as if it's making a gesture- it wasn't only weariness or pain or the sun or brushing away the sweat but it looks as if it's making a gesture to the crowd. Asking for one sign of grace, one no….[35]

and with the swan in his lyrically wistful:

> In went to the river yesterday. So quiet…. No fishing, no boats. Then a swan flew by me up therefor. On a straight line just over the water. A woman in a white dress running along an empty street. Its neck was rocking like a wave. I heard its breath when it flew by sighing. The white swan and the dark water. [36]

> The striking, limpid quality of the images is perfectly balanced by the single, fluent movement of the bird before the 'quiet and the silence' return. [37]

In his Ms. Notes on *Bingo,* Bond remarks that Shakespeare's 'crime isn't a very bad crime – he doesn't willfully exploit anyone…It is all only part of his security and prosperity' [38] and that his pact with society is in a sense, inevitable, since he is acting 'within the restraints of his world view… imposed on him by his time and place'[39]. The

particularly restrained tenor of these comments not only conflicts with Bond's own more strongly worded criticism of Shakespeare in the Introduction, and in his observations on the play elsewhere, but more significantly, touches on the original tension between dramatic structure and approach on the one hand, and the critical analysis, on the other. As discussed earlier, Shakespeare's compromise is representative of the 'discrepancy' between the ideas and values affirmed in his writing and what 'he did (or did not do) over the Welcome enclosures'.[40] As such, it has a special connotation within the overall structure and action. Moreover, since Bond's emphasis on aligning the writer's private and moral,[41] decisions with his social and political responsibility[42] hinges on this incident, the way in which his activities are presented in relation to the other characters and the action as a whole, has to be dramatically forceful enough to balance and sustain the significance given to the issue. This is not fully achieved in the play, and consequently the underlying critical argument tends to remain at an abstract level.

Moral earnestness in the theatre in general, seems to evoke a certain embarrassment and unease in reviewers and critics. With reference to Bond's work, where moral truths are at times expressed in a baldly direct manner, this reaction tends to become a blanket condemnation of his diadactism. His whole tone is viewed as a mixture of naivete and arrogance. John Worthen's criticism however, does not fall in this category, and his discussion of *Bingo* has a bearing on an important aspect of the play. He has commented on the 'moral fable'[43] element in the play as being a difficult one, largely because of Bond's 'handling of the secondary characters, whose function'[44] or role according to him, is given more importance than their 'dramatic presence'[45]. This last point is particularly significant as it applies to Shakespeare more than to any of the other characters. Yet,

although he criticises Bond with reference to these characters for presenting 'states of mind which do not respond to our questioning',[46] he does not discuss Bond's portrayal of Shakespeare in relation to the structure as a whole, Bond's portrayal of Shakespeare in relation to the structure as a whole, an aspect which is closely linked with the problem he has alluded to. In this context, it also seems worth nothing that inspite of the overall critical rigour of John Worthen's[47] observations about the play, his own attitude to Shakespeare, as a dramatic character, remains relatively unquestioning.[48]

Apart from the distinctive poetic quality of much of Shakespeare's language, Bond's fine manipulation of dramatic speech is evident in the rhythm and almost physical texture of the dialect spoken by the common people in the play. This gives them individuality and richness as characters which goes beyond their role as merely representative types, as suggested by their titles. There is the down to earth, if proasaic realism of the Old Woman, expressed in her simple "I don't afford arks questions I don't know Y' answers to....[49] reminding one of Patty's matter-of-fact pragmatism *(The Fool)*, and in her comments about the Old Man to Judith, her speech is unexpectedly expressive: "he's a boy that remembers whats like t'be a man....Hard, that is like being tied up to a clown"[50]. Besides synthesizing the various images of child, madman, fool and clown in his person, the Old Man also has a concrete dramatic presence. He possesses the instinctive vitality of a wild creature, but this is matched by an equally spontaneous cruelty, just as his innocence and helplessness. (He yont more'n a wounded bird in a road')[51] is closely linked with a sensuality that his son finds so repellent: 'Hev Yo' no shame? God and man see you in the daylight. Yo'm drag creation downt' the beast the best.... Loike an animal ugly.[52] He is both stunted child ("he yont even a proper child")[53] and' 'savage innocent'[54.] The

Son, in particular, marks a significant stage in Bond's series of victim-persecutor characters.

While he shares the general discontent of the youths in the early plays, he is distinguished from them in so far as his anger has a conscious political basis, and he looks ahead to a character like Darkie in *The Fool.* This development however, has its dynamic contradiction, since juxtaposed with his awareness, is a sensibility still conditioned by its own oppression. His fanaticism has something in common with Hatch's madness, but he is a much less in *The Sea* sympathetic character than either Darkie, or even Hatch. Darkie in spite of his surly rebelliousness that makes him taciturn with his own mates, is nevertheless aware at some level of his emotional solidarity with his group, and there is a certain quiet warmth in his relationship with Clare, in particular. The Son's religious fervour, however, makes him completely intolerant and isolates him from his companions. Neither is he allowed the special insight and truth telling power given momentarily to the crazed draper, during the funeral scene in *The Sea.*

What appears to make the moral fable element in *Bingo* problematic, is that the coherence of the rational argument, underpinning the central moral theme, depends almost entirely on the audience being prepared to take Shakespeare's word against himself, in a situation where his actions do not fully convince one of his guilt. The process of Shakespeare's awakening from a state of endgame-like existential weariness in the opening scene, shifts to a more acute sense of self disgust and recrimination (Prompted by the image of the gibbetted girl) in scene 3, culminates in the bitter recognition: 'To have usurped the place of god and lied…., [55] As the play draws to a close he is haunted by the question: Was any thing done?[56] and the process ends with a final statement of personal guilt and general responsibility:

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I could have done so much... I howled when they suffered, but they were whipped and hanged so that I could be free... if children go in rage we make the wind. If the table's empty we blight the harvest...[57]

All this has an internal logic and emotional consistency, but the play fails sufficiently to develop a less personalized, and more objective perspective against which his absolute self-condemnation can be tested and affirmed.

In Shakespeare's drunken rambling in the 'empty'[58] wasteland of snow, the deepening bitterness and despair is modulated by a quieter sense of loss and images of innocence:

Writing in the snow a child's hand fumbling in an old man's beard, and in the morning the old man dies, goes, taking the curls from the child's fingers into the grave, and the child laughs and plays under the dead man's window... Now I'm old. Where is the child to touch me and lead me to the grave?[59]

Along with the particularly heightened quality of the language, there is also a certain tact and disciplining of emotion, (the element of restraint works best here) that distinguishes it from Arthur's rather self indulgent nihilism in early, or the high pitched note of self pity that fires Lear's early rhetoric morning in _Lear_ (1972). However, in a sense the more finely this aspect of the play is developed, the greater too the need for the intensity of the speech and feeling to be supported by a more concrete link with the objective conditions contributing to it, and; with the characters actions, as they are actually presented.

The play's inadequacy in this respect weakens the dramatic conviction of its 'moral fable'[60] conclusion: that when Shakespeare realizes the 'implications' of his choice, 'the contradiction is so overpowering that he has to kill himself.'[61] This last statement's backed by Bond's own assertions that he had no reason to live... 'he had compromised himself so much,'[62] and that 'if he didn't end in the way shown in the play, then he was a reactionary blimp or some other fool.'[63] It is also the weakness of the objective rationale that draws one's attention to the discrepancy between 'material historical facts' and 'psychological truth,'[64] the two levels of reality the play is based on, and makes the end controversial more from a dramatic, than from a biographical point of view. The logic underlying the rightness of Shakespeare's final decision has to be externalized if the truth is to be made plausible on the stage,[65] and if Bond's claim, that the 'consequences' described, 'follow from facts' and are not simply 'polemical inventions', [66] is to be substantiated.

One of the factors that contributes significantly to this problematic aspect of *Bingo*, is Bond's failure adequately to develop the image of money, and its particular connotation in relation to Shakespeare. Possibly more than anywhere else in the play, the criticism of Bond as a dramatist of 'stark statements'[67] is most justified in Shakespeare's cold, cruelly honest appraisal of his relationship with Judith in scene 5, where brevity and directness tend to replace a fuller dramatization of ideas. Shakespeare's statements impose themselves, because the alienating and corrupting influence of money they speak of, is never actively incorporated into dramatic action. The very bluntness of his 'I loved you with money. The only thing I can afford to give you now is money. But money always turns out to hate... I made you vulgar and ugly and cheap. I corrupted you...' to Judith, not only reflects the limitations of Bond's method in this context,

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but also remind one, that truths, when merely stated on the stage, can be dramatically least powerful.[68]

However, where the image, and the play's analysis of property and its implications is more fully developed, is when it is expressed obliquely, with reference to Jonson in scene 4, and in its association with poverty. For Jonson, Shakespeare's prosperity is linked not only with a certain dignified life style, but also with peace of mind, confidence, and an effortless goodness that comes with economic security he enjoys:

> You are serene....[69] Life doesn't seem to touch you, I mean soil you... I have seen you walking along the city streets, like a man going over his own fields... A simple stride... So beautiful and simple. Tell me. Will ... Please. How have they made you so good?[70]

In obvious contrast is his (Jonson's) own degraded existence, his social climbing and need to 'keep with the top,'[71] his compromises, and 'research'[72] in prisons and gutters. The intensity of his hate and envy of Shakespeare, pungently expressed in his: 'I hate. A short hard word. Begins with a hiss and ends with a spit: hate. To say it you open your mouth as if you're bringing uphate: I hate you, for example...'[73] compounds with bitter self mockery and disgust for his profession: 'I hate writing. Fat white fingers excreting dirty black ink...'[74] His conversation is barbed with references to his poverty. There are comments like 'I hope you're paying. I certainly can't afford to drink like this'[75], and about the poison he offers Shakespeare 'well, it's not the best. All I could afford...'[76] but towards the end of the scene, his wittily irreverent: 'In paradise there'll be a cash tree, and the sages will sit under it'[77] takes on a note of more serious bitterness, as counting the money Shakespeare has lent him, he remarks:

You can't manage anything better? You wouldn't notice it. I had to borrow to bury my little boy. I still owe on the grave. (He puts the money in his pocket). I suppose you buried your boy in best oak.[78]

If Shakespeare portrays what ownership and financial advantage can do, Jonson exposes the other side of the issue.

Although one is given a more detailed analysis of the nature of Shakespeare's predicament, as property owner, by Anna and Lisa, two characters in Bond's latest play *The Worlds* (1980), 'the tone and structure of Shakespeare's stark statements'[79] foreshadows the expository quality of the language in the girls speeches in scene 11.[80] The truth in the one instance, and the political argument in the other, are instructive because the very mode of their expression obstructs dramatic mediation. Shakespeare shares to combination of awareness and articulateness with Anna and Lisa, but in the extracts from The World, quoted by Philip Roberts in a recent article, what makes this ability[81] in the later characters particularly significant, is that it reintroduces the conflict between structure / technique and thesis in Bond's work. The more articulate in a sense, these characters are and the more clearly defined the political ideas of the play, the greater too the tendency for explication and polemic to encroach upon dramatic discourse.

Among the plays so far referred to or discussed _The Fool,_ like _The Sea,_ structurally presents very few problems indicates a definite ability to overcome many of the statement and ideological problems mentioned one of the factors that contribute to this is the way the image of bread, in its extended connotation of food and eating is developed in the play and integrates with the overall structure, providing a nucleus for the analysis. The image works

almost paradoxically, and the constant references to food, and the actual eating of it in several scenes, far from suggesting plenty, sharply evokes and reinforces the atmosphere of raw poverty and blatant exploitation that defines the social situation. This technique in turn exposes the irrationality of the situation itself, where progress and the advance of civilization, the iron age[82] ushered in the Parson's ringing tones in scene 1, means destitution and misery for the rural workers. Their state of affairs is tersely summed up in Lawrence's 'Hard times all around'.[83] The image of bread is also associated with the working community, and in Clare's: 'Bread goo from mouth d! mouth an! What it taste of other mouths. Talkin and laughin. Thinkin people .....'[84], it is linked with the idea of comradeship and sharing in the play,[85] which is expressed in variations of mood and circumstance. Eating and drinking are presented as communal activities. In scene 1, there is the players' light hearted bantering (with the exception of Darkie) among themselves as the jug of punch is passed around. Later, the grim, tense scene in the prison cell, opens with the Warder distributing food among Darkie and his mates as they await sentence, and Bob's rebellious 'On't touch it,'[86] which is met by Mile's comradely realism: 'Eat, Sorry you starved when they let you out.'[87] His advice reminds one of Clare's 'Can't afford t! feel like that boy. Spite yourself...'[88] to Darkies: 'His drink'd choke me',[89] in the opening scene. And finally, in Clare's vision, there is a moment of unexpected tenderness as Mary, now 'a tramp' and described as 'grotesque, filthly, ugly',[90] in the stage directions, tries to feed the blind Darkie evoking in the midst of violence and ugliness, a note of gentlemen and. Mary's gesture in an oblique way, recalls Bond's special gift of a poignant sense of the vulnerability of all created things, whether living or destroyed; as in Lear's speech while he eviscerates Fontanelle,[91] or in Shakespeare's musings on the gibbetted girl,[92] and Clare's unheeded little poem:

> Seen a mouse once. Made its home in the heap
> a'bones an' shoulder blades stood outside the
> door. There'd bin some bellow in that day:
> Salughter a whole herd...O he were proud on his
> little house, Pop in an'out. Took seed in the hole.[93]

The political basis of their fellow feeling is the characters' common cause against the feudal hierarchy and the church. Although in the opening scene, overt conflict is kept at bay by the general mood of innocuous festivity among the peasants, and the confident, patronising attitude of their audience and masters, the confrontational nature of the situation is made quite clear by the way the scene is structured in terms of two distinct groups. There is the ragged band of mummers on the one side, and Lord Milton and his company on the other. The pattern of political allegiance is completed by the Parson who is placed in the middle. He acts as mediator between the groups, and as spokesman for the gentry, sanctimoniously justifying the existing social structure:

> Our rulers guide our affairs in such a way that
> each of us reaps the best possible reward for his
> labour. Without their guidance though you may
> not understand it there'd be chaos.[94]

While at this stage, there is little suggestion of any militancy among the workers themselves except in one character, we are kept aware of the bleakness of their condition both by the references to poverty from within the comic, mock heroic framework of the mummers' entertainment, and at a more serious level, by Darkie, who trenchantly voices the grievances of his community. His bitter truths about daily existence cut across the Parson's sermonizing, and his brooding presence and refusal to join

in the festivity set him apart from his own mates, colouring the mood of much of the latter part of the scene.

> Scene 3, presents a realization of the eloquent logic of: Reason is armed when men cast out reason. For if driven from her home in the human face she takes up refuge in the human fist...[95]

when the tension erupts in open conflict, with the peasants rioting and looting the property owners. In the beginning the action is fragmented, giving very much an impression of each man or woman for himself / herself as they run on and off stage meeting each other only briefly. Throughout, offsetting their activity and frantic exhilaration is the ghost like figure of the wounded Lawrence, wrapped in a blood soaked sheet, sobbing and crawling around the stage. But later, as the scene develops and events reach a climax with the assault on the Parson, what provides a sense of unity and distinguishes them from their counterparts in *The Pope's Wedding* and *Saved*, is their collective and vocal understanding of their oppression. This is eloquently summed up by Darkie when they are rounded up by Lord Milton's men: In single space you steal from us. Parson steal from us. What we doot parson? Make a mock. Took – what? Trinkets: When I steal from parson what you doot me? Law hang us. Thass the only difference 'tween you an' me: you on't think twice 'fore you use violence.[96]

Their violence is spontaneous and disorganized, but it does not have the random, unthinking quality of the boy's aggression in the early plays, which becomes a symptom of their conditioning by a hostile and impoverished culture. Unlike in *Saved*, where one of the main problems is establishing a pattern of cause and effect that explains the nature of the violence, in *The Fool* not only is the link between social context and motivation and conduct better

developed, but the rationale is more fully realized in dramatic terms. One of the ways in which Bond does this is by linking the actions of the character with the destruction of their community, culture and means of livelihood, which is introduced through the violation of their immediate physical environment. As they discuss the changes:

> Darkie: they're cutting the forest down' make fields...Ay, More. They'll drain the common fen an'turn off the river.....[97] their language vividly conveys a physical sense of violence.
> Patty (nervously)...They saw chaps goin' round the fields this morning with chains an writin book...Wrote the river down in the books.

Clare: How'd you get rid of a river turn the river off.

Patty: Dam her up an pump her out boy. [98]

Later, as the play continues, the theme of violation and the implications of change are extended. The Irishman's wry observations in scene7:

First Irishman: Buildin railroads every bloody where.

Third Irishman: You'd think they wanted travel away from
themselves. Iron trains, iron houses, iron
cannons. They sleep in iron beds.

Second Irishman: What do they think about when they poke their little women nails. [99]

Suggest the preparatory stage of D.H. Lawrence's diagnosis:

'And now the iron has entered into the soul and the machine has entangled the brain, and got it fast....[100]' *The Fool* is not a lament for a passing age, or an idealizing of rural communities, nor is it a plea for a return to Nature. Nature is significant in relation to human beings, and its violation is dramatized in social context. Bond's attitude to industrialization does not have the Lawrentian note of outrage against the Machine in general. The play is concerned with making a more political comment, on how technology is used in an exploitative and dehumanizing way, in a class society.

In *The Fool* there is a development of Bond's epic technique as a whole community becomes the protagonist, and conflict is presented on a scale not found in any of the other plays so far discussed. Bond's handling of group scenes is particularly effective. The dramatic identity of the various characters emerges out of their interplay with the group as a whole, and with the objective circumstances in each instance. This contributes to giving their actions dramatic conviction within the overall structure of events. The Crowd of poor in *The Woman* (1979),[101] by contrast, is not sufficiently developed. Their political significance is condensed in a single episode: their brief appearance, killing the heir to the Trojan throne and acting out the statue of good fortune, makes their action in the context of the play seem abrupt and perfunctory. Its radical import is implied rather than portrayed. Dramatically, the scene relies on the gestures of the crowd. While this technique fulfills Bond's emphasis on actors cultivating 'a graphic sense'[102] on the stage, so that their acting becomes illustrative, and reveals 'the salient features'[103] of a situation, it fails to substantiate the crowd's role. They remain an anonymous dramatic entity, the play depending largely on the character of The Dark Man, to represent the exploited and the oppressed.

The Fool also marks the beginning of the theme of violence being associated with the idea of struggle, although this is still at an incipient stage, and in no way romanticized by the dramatist. It is really not until *The Bundle,* where the spontaneous anger of the oppressed combines with an analytical ability and strategy that violence acquires a definite political connotation. Scene 3 of *The Fool* begins with the looter's childish exultation in their 'stolen goods.'[104] Their reaction resembles the behavior of the thieves in scene 5 of *The Bundle* (1978) as they sort out their loot, [105] but is without the latter's pettiness. Mary's animated word picture of robbing the rich:

> Tap front door, Say the poor's collection: Git off they seay!....Hould out your apron. Where's the silver under your floor? No silver here: Tap their heads with a stick. See the silver then jump out their pockets: Gold teeth out their heads:[106]

Looks ahead to the 'Story' of 'How Tiger lost hand'[107] 'with its short, staccato rhythm and interplay of words, gestures and visual images'. But their delight is tinged with a note of bitterness, as is suggested in little details like the tone of Betty's homely comments on the candlesticks she has stolen: 'Proper silver [looks at her reflection] See yourself in the side, twist up. On't need candles in 'em. Light the room up by themselves.'[108]

During the course of the scene, the mood becomes increasingly somber as their anger reaches a climax and they physically attack the Parson. There is, however, little sense of any gratuitous callousness in the incident. In fact, as they pull at the old man's naked, shivering body, their taunts have an emotive resonance, providing a lucid, though impassioned commentary on their actions:

Mile:	Look: Handful a flesh:
Darkie:	Our flesh. That belong t'us...You took that flesh off her baby. My ma. The on't got proper flesh on em now....Your flesh is stolen Goods....You call us thief when we took silver. You took us flesh.[109]

The whole scene has a highly emotional tone, something that is rare in Bond, and there is almost an element of helplessness in their anger; towards the end of the episode they are all in tears, over wrought by the events and their own feelings. Although the revolt is swiftly and effectively put down by the establishment and the group disbanded, so that in the second half, the play focuses more on Clare and his experience, neither spontaneous action nor the emotional aspects are disparaged . *The Fool,* does however direct one's attention to the necessity of politicizing one's sense of injustice, and channeling the force of anger in a rational and systematic way ----- a process realized in *The Bundle.* There is a depth and passion in the characters' response to their situation which gives them, and their actions a certain intensity, distinctly lacking in the youths in *The Pope's Wedding* and *Saved*. The acuteness of the human and social crisis in the plays, of course, contributes to this. It is significant that Bond's dramatic vision and method have greatest conviction, when he is dealing with situations where the issues are sharply defined, and the contradictions most extreme.

An example of the effectiveness of Bond's technique in such a context, is the brilliantly choreographed, almost surreal juxtaposition of dialogue and action[110] in scene 5 of *The Fool.* Here, upstage, an Irishman and a negro, ringed by their backers savagely beat each other up, while downstage, there is Clare as 'the centre piece of London's literary arena'[111]. This technique helps in creating 'a greater

awareness of the potential of the stage'[112] and extends the dramatic scope of the scene, simultaneously presenting several aspects of the situation. It also offers a combined verbal, visual and gestural representation of the various types of violence, defining this situation. There is the enforced brutality of the boxes, representatives of two traditionally oppressed communities, who is Clare's words 'git paid for bein' knocked about'. They are contrasted with the blood lust of their greedy, manipulating supporters, and finally set against all this, there is the more subtle, less direct use of force by 'Polite Society'[113] 'to control the beast in man.'[114] Contrast and juxtaposition work in an unusual way in this scene, since unlike the liberal tradition, their purpose is not to suggest varying interpretations of reality; (as Bond has pointed out 'the two actions together tell us the truth of the situation providing commentaries on each other'[115]). The point is to enable the drama to make clear, unequivocal statements. There is no ambiguity in the images, and the 'double centre'[116] improvisation in this case, has immediate dramatic impact, largely because the comment it makes is unambivalent. When the scene opens, Clare is uneasily poised between the company of his patrons, on whom he depends for his livelihood, and the boxers whom his state of dependence identifies him with. When it ends, his position is made quite clear; he is left with the defeated boxers.

An important aspect of the play's political vision is the concept of a rational society and culture as one in which the basic material and creative needs of human beings are fulfilled. The more specific relationship between 'artistic activity and the practical economic basis of life'[117] forms a part of this broader perspective. Bond's break from the traditional, individual-centred approach to character and drama, is one of the elements that facilitates the development of these interlined themes. The play is not about poetic identity or private anguish. Clare is portrayed

first and foremost as a member of society. While his vocation of poet, his insights and his mode of articulating his experience, distinguish him from his companions, his poverty and his essential needs and circumstances, are common and shared. These locate him firmly within the community. The image of bread, in its association with basic necessity, helps to develop and substantiate this aspect. It is significant that in Clare's speech to Lord Milton, the image of eating is used to express both moral choice and experience: I've eat my portion of the universe an' I shall die of it. It was bitter fruit. But I had more out the stones in your [Lord Milton's] field than you had out the harvest.'[118] It is the concrete, physical quality of the imagery, its total simplicity and directness, that introduces a positive and assertive note into what could have been, a statement of despair and defeat.

This sense of the concrete is brought out in a different context, in Clare's fantasy of being re-united with Mary and Darkie. His fantasy culminates in a vision of ideal fellowship between them (all three are social outcasts and victims of their 'irrational society')[119] 'She git the bread. He Crack the heads when they come after us. An I – I 'ld her teach him to eat. I am a poet and I teach men how to eat.'[120] Although he ends with 'No. No one there, Never was. Only the songs I make up on them…'[121]; there is nothing unreal or hopelessly romantic about the fantasy itself. It may be utopian in terms of the immediate circumstances, but it has a perfectly sound, practical base in which individual resilience combines with mutual responsibility and caring. The alternative it embodies is both humane and realistic, expressed in Clare's calm, lucid conclusion 'Then she on't goo in rags. He on't blind. And I – on't goo and in a madhouse.'[122] There is a fluency in the relationship between the dream element and the so called 'objective reality' of poverty and victimisation in the scene. While the contrast between Clare's experience

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and the irrationality of the actual situation, summed up in the coarse, earthy wisdom of the Irish worker's observations is sharply delineated. There is also a structural cohesion between these levels. Unlike the worlds of Lear's parables that by virtue of being _different_ from the 'autonomous world'[123] of the play are completely disengaged from it, and so unable to confront it, the strength of Clare's vision lies precisely in the fact, that while it suggests a reality that fundamentally opposes the given situation, it also retains a sufficiently firm grasp on the real. The vision, therefore, brings the idea of changing this given situation within the realm of the possible.

The idea of 'scenes of something'[124] which Bond first introduced in _The Sea,_ and which is further developed in _The Fool,_ combines a freedom from the structural and ideological constraints of the well made play. The latter can either 'reasure people about the condition of society,'[125] or suggest that there is no possibility of altering it, and so prompt cynicism or despair, and undermine any radical confrontation with it. In _The Fool,_ Bond evolves a dramatic style through which he can articulate his social, political and moral ideas forcefully. Although the statements this play makes about Clare's society are unambiguous, and there is no ambivalence either in the moral values or the political ideas informing Bond's interpretation, they do not convey a sense of the discussion being closed and the truth fixed. The structure is open -ended enough for the audience to critically engage with what is presented, and to interpose their own judgements and so 'complete'[126] the statements.

The Bundle the last play to be discussed in this article marks a significant stage in Bond's search for a dramatic form that has range and flexibility, but which can also articulate his social and political ideas incisively. One of the main themes in _Narrow Road_ was an exposure of how good

government, and concepts like morality and law and order are synonymous with force and repression a topic of concern that runs through Bond's work. In *The Pope's Wedding* and *Saved,* one is shown the human alienation and cultural attrition peculiar to more specifically, the capitalist system in contemporary Western society. One of the effects or consequences of such a society is the character's arbitrary and mindless violence. The drama however, focuses on registering this condition rather than its causes, which remain implied more than dramatised.

In The Bundle, the actual dynamics of exploitation in class society are fully presented, and Bond's technique in the play affirms his statement that 'When something works on the stage is isn't just a statement.'[127] In scene 5, when Wang meets Tiger and his company of thieves for the first time, using allegory and play acting (in which the group participates) he demonstrates in a clear, concrete way how the poor by virtue of their ignorance, dependence and basic needs, are caught in a complex system of double binds. These are set up by the landowner, 'the great thief,'[128] who is aided by his 'servant,'[129] the river which regularly floods the land and destroyed the people's means of livelihood. The poor steal and 'prey on themselves,'[130] not only to live, but in order to pay the taxes levied by the landowner. He, in return protects them by his law, the same law that also persecutes them. The irrational paradox of the situation is a more complicated, and subtle version of Shogo's city and its iron laws, created to prevent people from destroying themselves, or Lear's rationale for building the wall by force, in order that his subjects can 'live in peace.'[131] In being enacted however it helps Wang's audience'[132] to understand what is being shown,'[133] and through his to see itself in a new light.[134] Bond's technique of transposing analysis into dramatic terms modulates the expositional tone of the scene, and counteracts Wang's practical truths being expressed in

the flat prose of rational argument. It also vitalizes the allegorical element, giving it a clarity and an immediacy that is absent in Lear's fables, which in the context of the real world of the play, can be both remote and obscure.

Unlike Bingo, _The Bundle_ is not structured around a single character articulating its main concerns. Wang's analysis is incorporated into the action as a while, and continues in scene 3, which take place in the 'village burial hills,'[135] where the villagers have set up a refugee camp to escape from the flood. In this scene, the dual aspect of the human and social predicament is further elaborated. On the one hand, in moral terms, there is once again the total in justice and irrationality of a situation in which basic survival involves bargaining and transaction. The people have to give up what they own by way of material possessions, in order to be ferried to safety by the landowner's keepers, and of course, relief is contingent upon how much they can offer. The exchanges range from coins slippery with years of sweat,'[136] and a padded jacket, to Wang who is sold by the Ferryman and his wife. The scene ends with a powerful, deeply ironic juxtaposition of visual and auditory images: Wang standing 'stiffly' by the edge of the water 'rooted to the spot,'[137] suddenly breaking the tense pause with shouts of 'Buy me!'[138] his desperate cries merging with the Ferryman's: 'We're going to be saved! Saved!

| Wife: | Our son. He saves us. |
| Feryman: | Our son. [139] |

On the other hand, one is also shown some of the characters collaborating in perpetuating their own misery through a combination of pathetic faith in the landowner, who they think will 'take' them 'in'[140] and 'won't let them starve,'[141] and superstition. In response to Wang's suggestion that the people should use the high ground

'instead of letting the dead have it'[142] is the Old Man's sense of outrage expressed in the ridiculous logic:

> We only live a short life…When we die we're here for ever. What respect is it when we can't house the dead who need it most! No wonder the flood's lasted six days. Our village! – swearing lying profaning, thieving! – no wonder heaven's not kind.[143]

Scene 7 offers a further illustration of the poor preying on themselves, and participating in their own oppression. It opens with the ludicrous irony of a situation in which something as natural, and as basic a necessity as water is turned into a marketable commodity with the water sellers' cries of

> Water: Sparkling water:
> The moon shone on the snow
> As it fell on the muses, mountain
> I melted the snow at dawn
> Sparkling water
> Who drinks speaks truth: [144]

Their language almost parodies the hyperbolic distortions of the jargon of advertisement, and is backed up by an attitude of aggressive competitiveness. They are obviously cheating people, but at the same time are caught in a system they attempt to manipulate to their own advantage. The placards of untruths around their necks, proclaiming the wondrous properties of their 'good' are compared with the stone cangue around the Woman's neck. The first Waterseller is representative of characters acting out of their own instincts of self preservation. When he reprimands the Woman with an air of complacent justification, he is mounting the moral cliches of the

establishment 'No one will buy anything! If you had done one good deed – someone would care! The judge was right! Your'e an evil woman!'[145] But later, with the arrival of Wang and Tiger, disguised as priests, when he gauges the possibility of their taking pity and buying her some water to drink, he prudently changes his tune, and plays on their charitable impulses: "The woman's suffered all her life. A terrible home!.... The whole village pities her!'[146] The Second Waterseller joins in with his collection of pious inducements: 'Holy fathers' the woman has this sick husband. Their sons are ungrateful. They ran way as soon as they could. Thirst has tormented her three days. Buy her a little water!'[147]

The whole scene with its play-within-a-play structure is a dramatic rendering of Wang's more abstract analysis of his society. In the beginning, Tiger is the audience, 'Watch, Learn' Wang tells him. As the action continues, the Water sellers try to get Kung-Tu, the merchant to buy water for the Woman, and Kung-Tu pompously debates about whether he should give in'[148] to his natural pity'[149] and be charitable, Or to be stern for the good of the community. When he leaves shortly afterwards, and Wang sets about freeing the Woman, the other characters' from their role of participants in the drama, become an audience to it. Gesture and intruction synthesize as Wang proceeds from elucidating the situation by locating the source of oppression: Now see, who is the stone on the people's neck! [150] he says, as he begins smashing the cangue, to demonstrating effectively that things can be changed by the people themselves: 'And who is the stone breaker, 'as he strikes the final blow and the stone falls apart.'[151]

The play suggests that the concreteness of the world these characters inhabit is closely linked with the fact that it is in a perpetual process of change. Therefore, to grasp society in its concreteness, is to grasp what it is at particular

moment in time, simultaneously, with what it can become in the future. The image of the river both represents the given reality, as well as suggests a transformation of this reality. This is first articulated in scene 5, when one of the thieves suddenly interrupts Wang's little play with what is at once a question and a realization 'Why don't.... the people... build a wall round the river?.... Then they don't need your protection.'[152] The river is incorporated in the actual process and activity of bringing about change: Ferryman: 'The river kept me alive and almost killed me. Now it will carry the rifles...'[153] The significance of the people making it theirs' which is in response to Wang's 'So take the river and make it ours!'[154] is then extended. The practical steps they take to control it, become in a sense, a general metaphor for the 'new relationship'[155] between the characters and the organization of their society and the ways by which they live.'[156] In scene 1-, after the situation has actually been radically changed, this new relationship'[157] is given concrete expression in the conversation between the village people by the river bank:

Tor-Quo:	My wife doesn't want to live by the river
San-Quo:	When the banks are mended?
Wang:	Is she afraid of the river?
Tor-Quo:	(shrugs) perhaps
Lu:	A lot are
Kaka:	The banks won't break now
Lu:	[to Husband] – are you afraid of the river?
Husband:	I'm not afraid of anything
Lu:	Aren't you afraid of the dark?....Tigers? ....Landowners?
Husband:	I'm not afraid of anything, my dear. I try not to be.

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Lu: Not even the water when the banks are broken?

San-Quo: Why should the banks break? We'll build them well, it's for our own sake. There'll be locks. A cut-off channel for the spring tides.. We're changing the river... you speak as if the old river was there.[158]

The image of the river also illustrates a development of Bond's dramatic technique in which the realistic and the metaphorical are held in a new balance. The river is both a physical cause of suffering and hardship, as well as a symbol of social and political oppression. The landowner needs to do one thing. Only one. Keep us in ignorance. The river does that for him.'[159] It is consciously and deliberately used in the play to suggest both these levels, and is not an aspect of the character's private mythologizing as Lear's wall and Shogo's city. However, in spite of the fact that it can be manipulated it retains its dramatic vitality as an image, and this is reflected in the haunting, mythic resonance of Wang's description.

Every year this servant raids the land. Digs up the dead to steal coins from their mouths. East the fields. Strips trees. Takes men's lives. Then it's the day of judgement every day even when it goes back to sleep in its lair its breath stands in the fields like a white mist... [160]

This aspect, along with the more'suggestive'[161] and less concrete images, like the sound of the bell and the plaintive cry of the curlew that are a dramatic representation of 'feelings,'[162] have their roots in the poetic dimension in Bond's work. Such a dimension is specially significant in a play in which there is much emphasis on rational analysis,

and abstract concepts like right and evil. It brings a depth and wisdom to the drama, which unlike a purely cerebral investigation has an organic connection with human experience and human values, and these, according to Bond's are among the 'foundations of a true culture.'[163]

In scene, 7, Wang's comment 'We have not yet earned the right to be kind,'[164] explaining why he does not buy water for the Woman prisoner, is closely linked with Bond's critique of conventional morality in _The Bundle._ This is based on the conception that moral values are not absolute, in the sense that they do not refer to the relationship between an isolated individual and an abstract, moral idea Rather, moral issues are questions that emerge from the activity of human begins in society. This is the perspective in which we can understand Wang's statement: It's not easy to do good. You pick up one child. What about the tenth child? Or the hundredth child?[165]

....one little gush of sweetness and I pick up a child? Who picks up the rest? How can I hold my arms wide enough to hold them all? Feed them? Care for them? All of them?....[166]

Thus, what Wang implies is that when a moral act is conceived of in terms of society as a whole, then it has to be informed by an overall strategy of action that is in a rational sense effective in changing the structures of society, structures that in their normal functioning continually reproduce the inhuman situation.

> The ox bears the yoke. Break the yoke. Another is put on its neck. The farmer has fifty yokes in his store. Stop being an ox. What is the use of breaking a window when it has iron bars?
> The landowner still controls....[167]

When such a moral act however, is divorced from its social context, then doing good becomes at best benevolent charity; at worst it can be positively immoral in so far as it is a subtle, psychological device to assuage one's conscience, and release one from the responsibility of confronting the problem in a fundamental way: ('Today we should look on kindness with suspicion.'[168])

The maturity and richness of Bond's vision in this play, lies in the fact that while asserting the imperatives of a rational morality, he nevertheless retains a sensitivity to the specificity of human suffering. When the Ferryman chooses to save the baby in the opening scene, he also has to accept the very real privation and suffering this involves his decision means starvation for his wife. The dialectical contradiction inherent in the situation is reflected the Wife's speech in scene 6:

> If I'd eaten better and kept warm in the wet winters I'd still look young. I went without food till I was so weak I had to hold on to things to stand...I was grey so soon. He [Wang] got bigger and stronger. I heard him running on the bank. Shouting. What luck: to give my life and see him grow. Then I became his mother I died in this slow childbirth.[169]

Towards the end of the play, the Ferryman takes yet another decision, and this time has to pay for it with his life, while she has to endure being utterly helpless and hear him being killed by slow degrees, off stage. In Wang's case, the anguish of his inner conflict is expressed in the fragmented, incoherent, structure of his speech in response to the Women's pleas that he should save the child in scene 4, 'You don't know what I...I was going away....Tell me....Tell me.....how should I live?? [170] It is this tension between the

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affirmation of the fundamental value of human beings through a violent act, while at the same time being deeply aware of the human cost at the moment of such an act, that prevents Bond's rational morality from degenerating into a crude ends-justify-the-man philosophy. Later in this scene, even when Wang has decided to abandon the child, the turmoil is still very much there, but this time it takes the form of an almost strident eloquence in justifying his decision.

> Why should I pick you [the child] up? Why do I hold you?... I live in his [Basho's] house so that you have a house? Give you the things I run away from? Nine years: I planned – no, schemed, plotted, dreamt: And now you're drowning me in the river? No: No: No: No: No: For how many centuries? Left – Rot: Eastern: Drowned: Sold: All waste: How many: Till when?.....[171]

Although earn offers a rational interpretation of his situation, he lacks the ability to combat it. He is driven to a 'kind of madness'[172] by the irrationality of his society and becomes a victim. By contrast, Wang is a character who develops from being a victim of his social circumstances, to someone who is able to grasp his situation in the sense of having an understanding of it together with an effective programme of action for changing it. This development at the level of characterization embodied in Wan, also occurs in the play as a whole. Whereas in *The Fool*, the experience of oppression is expressed in an essentially spontaneous violence, in *The Bundle*, violence forms part of a carefully considered plan of action in whose implementation the entire community is involved. It is designed to undermine the very structures of existing society and replacing them by an alternative in which Bond'' concept of a ''rational culture'[173] can be realized.

Notes

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43. A moral decision in never private. It is always taken on behalf of others. Our moral lives are always public.
44. John Worthen *Endings and Beginnings*
45. Ibid.
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50. With few expectations, critics have largely focused on the portrayal Shakespeare as the historically authentic person, and on Bond's distortion of historical and biographical facts, rather than discussing him as a dramatic character.
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56. 'A half crazed old man and a beggar girl It's impossible for those people, those savage innocents, to survive....', Howard Davies, interview with Peter Hulton, *Theatre Papers*, January 1978, p.15
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69.   Johan Worthen p.477

70.   As Bond himself observes: 'In a play ideas must be enacted and not simply spoken; *Companion, p.45*

71.   Bingo, *scene 4, p.32*

72.   Ibid., p.34

73.   Ibid., p.31 'I've been in prison four times. Dark smelly places. No. Gardens, Sorry yours in so big.'

74.   Ibid.,p.33

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82.   Ibid.,p.76

83.   *The Fool,* scene 1, p.6

84.   Ibid., p.7

85.   Ibid., scene 8, p.66

86.   Food has similar connotations in the closing scene of *The Bundle,* although here the social and political situation has changed radically both since the beginning of the play, and since *the Fool.* The image of Wang, Pu-To, and the others having their midday meal together, reflects their solidarity, now based on their developing political consciousness, and constructive use of their newly acquired control over their lives and environment.

87.   Ibid., scene 4, p.27 Ibid.

88.   Ibid.

89.   Ibid., scene 1, p.7

90.   Ibid.

91.   Ibid., scene 7, p.60

92.   *Lear,* act 2, scene 6, p.59

93.   *Bingo,* scene 3, p.28

94.   *Bingo*, scene 3, p.28
95.   *The Fool*, scene p.57
96.   Ibid., scene 1, pp.6-7
97.   *The fool, Darkie and the Men Hanged at Ely, p.74*
98.   *The Fool scene 3, pp.35-26*
99.   Ibid., scene 2, p.11
100.   Ibid.
101.   D.H. Lawrence, *Dark Satanic Mill*, Complete Poems, p.6-628
102.   *The Women, Scenes of War and Freedom* (London, 1979).
103.   Ibid., p.127
104.   Ibid.
105.   *The Fool* scene 3, p.24
106.   *The Bundle*, scene 5, p.30
107.   *The Fool scene 3, p.18*
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109.   *The Fool*, scene 3, p.17
110.   Ibid., pp.23-24
111.   This technique is developed further in *We Came to the* (London, 1976) where the choreography is more complex.
112.   John Lahr, review of *The Fool, Plays and Players*, January 1976
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115.   Bond, quoted in *Companion*, p.50
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134. *The Bundle,* scene 3, .11
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136. Ibid.,p.15
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143. Ibid.,p.14
144. Ibid., part 2, scene 7, p.51
145. Ibid.,p.53
146. Ibid.
147. Ibid.,p.56
148. Ibid.
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153. Ibid., p.46
154. Ibid.
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156. Ibid.
157. Ibid.
158. The Bundle, scene 10, pp.73-74
159. Ibid., scene 6, p.46
160. Ibid., scene 5, p.38

161. Ibid.
162. Bond, '....I used the sounds, the bell and the curlew, which are almost like feelings
163. Ibid.,p.18
164. Ibid.,p.46
165. Ibid.,p.46
166. Ibid.,p.46
167. Ibid., Part-2, scene 7, p.54
168. Ibid.
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170. Ibid., Part-I, scene 4, p.28
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172. Bond, quoted in *Companion*, p.22
173. Bond, interview with P. Roberts, p.10

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The Role of Organisational Culture in the Success of Computer-Based Information Systems (CBIS)

Liaqat Ali

Abstract

Organisational culture plays an important role in the success of information systems (IS).There are many examples where computer-based information systems (CBIS) were failed due to the non-compatibility of organisational culture with IS. There is a widespread recognition by IS professionals that social and behavioural factors are more important aspects of IS failures than the technical.

Keywords: Organisational Culture, Information Systems (IS) Computer-Based Information Systems (CBIS), Strategic use of IS, Resistance to Change.

1.0   Introduction

This article discusses the importance of organizational culture in the success or effectiveness of CBIS. It describes that culture in some organisations would either render the use of IS impossible or render their results of little or no value. Many examples are given where CBIS were failed due to the non-consideration of organisational culture at the time

of development or implementation of IS. The structure of this article is as follows. Section 2.0 describes the relationship between IS and organisational culture. Section 3.0 provides some examples of IS success and failure and also highlights causes of failure. As an example two different types of the cultures are explained in Section 4.0. Section 5.0 indicates need for the alignment between IS and business. Finally, Section 6.0 provides summary of the article and some concluding remarks.

2.0   IS and Organisational Culture.

The importance of organisational culture stems from its direct impact on such issues as individuals' expectations and perceptions, and group behaviour and leader characteristics (Sethi and Lederer, 1997).

Organisational culture plays an important role in information systems (IS) success (Sethi and Lederer, 1997). (A general discussion of IS success and failure is included in Section 3.0). The culture in some organisations would either render the use of IS impossible or render their results of little or no value (Remenyi, 1991). For example, this may be the case in a high-power distance culture (see Section 4.0) where individuals with status or position in the hierarchy yield considerable power, and where lines of authority and responsibility are clearly defined. When an application introduces new methods and procedures, these relationships (between organisational personnel) are often challenged (Shore and Venkatachalam, 1996). Applications that impose new work practices and require independent actions may directly conflict with the existing culture. As a result, subordinates may be as culturally unprepared to accept new authority relationships as their bosses. In a high-uncertainty avoidance culture (see Section 4.0), employees may show concern over the uncertainty of new methods and procedures

associated with new applications, and particularly resist the abandonment of systems with which they are familiar and feel secure.

The above paragraph highlights that the process of IS development and implementation must be supported by the organisational culture in which the IS are to be embedded, so that they have a greater chance of success. Some examples of IS success and failure are given in Section 3.0.

3.0   IS Successes and Failures

IS now touches every business activity of a product or service industry, from initiation, design, and production, to marketing, distribution and support (Cash et al., 1988; Zwass, 1998). The remarkable improvement of the market positions of some users via the effective use of IS has set a precedent for others to follow (Wysocki and Young, 1990; Remenyi, 1991; Neumann, 1994; Ward and Griffiths, 1996). For example, American Airlines provided travel agents with terminals, which enabled access to multiple airline timetables and reservation systems. By doing this, the company substantially increased its market share, making it easier for the agent to book seats on its flights rather than on its competitor's flights. Furthermore, the company increased the non-flight revenue by charging a small fee for reservations on other company's carriers made through its computer. American Hospital Supplies, a retailer of general medical supplies, gave their customers terminals by which orders could be entered. Later, they allowed suppliers access to the database and thus directly connected demand to supply. There were several advantages to this arrangement for all parties, one of which was that these electronic connections reduced the delay between placing an order and receiving the goods (Remenyi, 1991). Thomson's Holidays was the first

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tour operator to offer on-screen booking to high street agents via its on-line view data system, which has become known as the most efficient in the business. McKesson Corporation provided pharmacists and druggists with hand-held data entry terminals to record replacement stock details. The information is then down-loaded over telephone lines direct to McKesson's computers. McKesson fills any orders overnight and delivers them on the next day. Because of its short and reliable lead times, buyers began to rely exclusively on McKesson.

However, not all IS are as effective as mentioned above. A large number of IS can be classified as either complete or partial failures because they are either excessively over budget, or many months behind schedule, or of poor quality, or failing to adequately satisfy user's requirements (Doherty and King, 1997; Doherty et al., 2000). Further, Doherty and King (1996) have found that 60% of senior IS professionals perceive that social issues are of more importance than technical issues in determining the successful outcome of IS development. Fisher (1999) further says that the system may meet the functional and design requirements but it may not meet user expectations and therefore fails. In fact, there is a widespread recognition by IS professionals that social and behavioural factors are more important aspects of IS failures than the technical (Sauer, 1993; Roepke et al., 2000). One of the causes of IS failure is considered by many researchers (for example, Markus and Pfeffer, 1983; Hirschheim and Boland, 1990; Sauer, 1993; Walsham, 1993; Doherty and King, 1994; Bussen and Myers 1997; Doherty and King, 1997; Doherty et al., 2000) to be the lack of consideration given to the social dimension of IS. For example, IS, which are not properly examined and justified, may result in failure such as the IS developed for the London Stock Exchange (Liebenau and Smithson, 1993) and the

London Ambulance Service (London Ambulance Service, 1993; Doherty and King, 1994).

Fidler and Rogerson (1996) state that vital (substantially human) factors were not properly evaluated and justified in these cases. Specifically, it is stated in the report of the inquiry into the London Ambulance Service (1993) "that neither the computer aided dispatch system itself, nor its users, were ready for full implementation on 26 October 1992." This is further elaborated by Doherty and King (1994) - "the computer aided dispatch system was implemented against a background of poor industrial relations and mistrust by staff: the management of the London Ambulance Service had hoped to make highly ambitious changes to the working practice of staff without adequate consultation and consequently the majority of users failed to accept 'ownership' of the system."

However, in January 1996, the London Ambulance Service introduced call taking on-screen as a full computer aided despatch system and an automatic gazetteer which identifies the location of a call with a map reference. This has replaced the manual system which had been reinstated after the 1992 system failure. Valuable time is saved here as locations do not need to be looked up in an A-Z map of London. The computer aided dispatch system is still under trial and it will be fully implemented once the trial has been successfully completed (London Ambulance Service, 2000). Section 4.0 provides some discussion or the behaviour of employees in two different types of cultures.

4.0   Power Distance

The first dimension of national culture proposed by Hofstede is Power Distance. This examines the extent to which unequal distribution of power is expected and

accepted by the less powerful employees of organisations. In "high-power" distance organisations there is greater reliance by the less powerful employees on those who hold power. Conversely, in "low-power" distance organisations, decentralisation of activities is more likely, and subordinates expect to be consulted by bosses. Greater differences in power are associated with greater differences of rewards, privileges, and opportunities between bosses and subordinates (Hofstede, 1984).

The second of Hofstede's dimensions is Uncertainty Avoidance. This is defined as the extent to which human beings respond to threats they feel from uncertain or unknown situations. (The way in which employees deal with uncertainty in organisations is by following understood and trusted rules.) In a more uncertainty-avoiding environment, employees feel a great need for safety by following rules. The need for alignment of IS and business (organisational culture) is discussed in Section 5.0.

5.0   Alignment of IS and Business

As IS development moved beyond merely providing operational support for the existing activities of the organisation, to supporting strategically both the business processes and business performance, so organisational structures and styles had to move in concert. Thus there had to be an appropriate alignment between the organisation and its IS. As Robson (1994) has stated, IS can either be valuable tools when correctly aligned to business needs or a heavy cost burden when inappropriate.

The task of aligning IS to business needs, can best be achieved through the development of an integrated IS strategy (Avgerou and Cornford, 1993). Successful IS planning and implementation needs close integration of the

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IS strategy with business strategy. If there is no co-ordination between business planning and IS planning then it would be very difficult for the IS function to adequately support business objective and strategies or to contribute to the achievement of competitive advantage. The quality of IS planning is dependent on the integration of business planning with IS planning (Teo and King, 1999). Teo and King (1999) further state that the integration between business planning and IS planning helps in increasing IS contributions to organisational performance. The poorer alignment the less successful the organisation (Baets, 1992). Ward and Griffiths (1996) argue for the need of integration between business and IS planning so that the resources of the business can be allocated in a coherent manner to those plans that collectively will deliver benefits to the business. This view of alignment of IS strategy with business strategy is also supported by Hackney and Little (1999) on the grounds that technology is not the only ingredient of success; techniques, options and approaches to IS planning linked to business strategy are also needed. Alignment between IS and business is essential (Earl, 1996C; Lederer and Salmela, 1996; Lau et al., 1999; Teo and King, 1999). The benefits of integration between business planning and IS planning can be better achieved by facilitating activities, such as, IS managers' involvement in business strategy planning, management's understanding about IS strategy, users' participation in IS planning and top management commitment to IS (Choe et al., 1998). Roepke et al. (2000) argue that the key to success of IS lie in their ability to be adaptive, responsive and aligned to business needs. Hence it is concluded that alignment between organisational culture and IS can ensure the success of IS.

6.0 Summary

This article has described the importance of organisational culture for the success of CBIS, and highlights a need for the alignment of IS with the business. Effective IS are important for the success of the business. Planning for development and implementation of effective IS be undertaken by both IS and management personnel; aimed primarily to facilitate alignment between business plans, objectives and IS plans.

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Privacy and The Press
Islamic and American Views

Ahsan Akhtar Naz

After the army coup in Pakistan on 12th October 1999, the army found some objectionable material from the reserved room in the Prime Minister house for former chief minister of the Punjab. Detailed news item appeared in Urdu press. The English press also published the same. English weekly "The Friday Times" published sensational news with a humorous caricature.[1]

It is general impression that this is an unethical and negative journalism. Press should not interfere in the private lives of individuals.

In the press history of Pakistan, there are many precedences of such news. During his regime, Zulfiqar Ali Bhutto was very much annoyed with English weekly' report "Larkana by night". The report was about the secrets of ruling family. Eminent press historian Zamir Niazi wrote in this connection.

> "Press consulative committee of Bhutto government summoned the editor of English weekly to appear before it and discussed the alleged violation of the press code of ethics".[2]

In our society, many political figures demurrage for damaging their reputation caused by publishing news about their private lives.

There are many examples in the developed countries also such as the recent Clinton-Monica case and lady Diana's accidental death case. The latter is even more an aggravating case showing the direct involvement of the papparazzi – the press photographer's chasing the car that crashed in the subway. Press and privacy issue was on the peak in the media all over the world at that time. In this age of information, the citizens of "global village" are very keen to know about the private affairs of the world fame personalities. At that time, some critics objected on this attitude of the press. Then, the debate reopened what is privacy and what role should be played by the press on such events? This is very crucial and sensitive issue but Islamic teachings guide us very clearly in this regard.

Islamic Views

Islam is universal religion and also guides us about this issue. Allah advises the *momaneen* in the Holy Quran:

> "Enter not houses other than your own,
> until you have asked permission and
> saluted those in them: that is best for you,
> in order that you may heed (what is
> seemly)[3]

In another Surah Allah says:

> "…..Spy not on each other….[4]

But the Holy Prophet (PBUH) said about the rulers in an Islamic state that:

> "If the rulers try to find the suspicious in the people then this act may lead to destruction".[5]

Besides these theoretical teachings of Islam, we know practical implementation in the regime of Hazrat Umar Farooq. During the regular routine round, Caliph Umar Farooq listened a woman wailing. He called across the wall and asked the reason of her grievances. She replied to the Caliph "I am alleged for one crime whereas the Caliph of the *momaneen* is now alleged for three crimes. Firstly you have not knocked at the door of my home; you are calling me across the wall and lastly, you have interfered in my privacy." As a result, we can say that individual privacy has distinct importance in Islamic system.

In the light of above mentioned teachings and event quoted such actions including spying network by government, deputing intelligence agents behind the citizens, installing the sensitive instruments into the houses and offices of the people, recording the telephones, censoring the letters, getting them copied / typed and penetrating into the privacy, are prohibited.[6]

If we analyse our society minutely, we feel that we are not acting upon these Islamic teachings. This is an amazing controversy in our society. Any government could not introduce and impose any law of privacy till today. These trends are not only existing in our society but modern countries are facing the same dilema. American views and practical condition of this issue can also be studied in this regard.

American Views

The editors of 'International Encyclopaedia of Communication' has mentioned the meaning of 'privacy'.

> "…. In the context of changing modes of communication between and about individuals, privacy also means the right to exercise control over information about oneself".[7]

An American professor of journalism and prominent editor Bruce M. Swain admits in his book that:

> "American journalism has a long history of 'dirty tricks", including misrepresentation, eavesdropping and using stolen documents." [8]

With the passage of time and with the communication revolution, the United States <u>law reformers</u> had to expand the legal concept of privacy. This issue became more sensitive. They observed that:

> 'The development of mass media (newspapers, magazines, and television) led to the development of a privacy right against intrusion into personal affairs and against unwanted publicity. New forms of communication such as the telephone led to laws protecting personal communications from unwarranted interception by government of individuals. And the advent of the computer and the computerised DATA

BASE made it necessary to give individuals control over the collection, use, and dissemination of personal and public information held by government and business. New communications technologies continue to pose privacy issue that are yet to be resolved.[9]

These law reformers elaborated the background and the importance of this law of privacy in the details.

"Instantaneous photographs and newspaper enterprise have invaded the sacred precincts of private and domestic life; and numerous mechanical devices threaten to make good the prediction that "what is whispered in the closet shall be proclaimed from the house-tops."

The press is overstepping in every direction the obvious bounds of propriety and decency.

Gossip is no longer the resource of the idle and vicious, but has become a trade, which is pursued with industry as well as effrontery.

To satisfy a prurient taste the details of sexual relations are spread broadcast in the column upon column is filled with idle gossip, which can only be procured by intrusion upon the domestic circle. Man under the intensity, complexity of life, and the refining of influence of

culture, has made him more sensitive to publicity, so that solitude and privacy have become more essential to the individual; but modern enterprise and invention have, through invasions of his privacy, subjected him to mental pain and distress, far greater than could be inflicted by mere bodily injury".[10]

They concluded that they should be given property owners, the right to protect their houses and lands from trespassers should give all persons the right to protect themselves from intrusion into their private affairs.

American journalist Ken Metzler also discussed this issue and wrote that:

Privacy is a vague area of law comparatively to the law of libel defamation in writing as opposed to defamation by the spoken word (slander)."[11]

Emerson offered his keen observation in distinguishing between privacy and libel:

"Communication that invades the inner core of personality, assaulting the dignity of the individual by expose matters of a wholly personal and intimate natures, may be subject to government control. Under existing legal doctrine, if such a communication contained matter that was false and defamatory, the law of libel would govern it, if the matter was not

false, it would be subject to a privacy action."[12]

According to Fred Felder:

"Privacy the right has been defined as to be left alone". [13]

If you knock at a door says Edith E. Asbury of the New York Times, say you want to talk about a murder and they tell you to get lost, they are perfectly within their rights.[14]

According to Bruce's book "Reporter's Ethics" journalist Richard Reeves agrees:

"This is question that why anybody even talks to a reporter. Certainly people have the right to tell reporters to go to hell." [15]

Melvin Mencher defines privacy in depth, he writes:

"...Invasion of privacy is said to occur when an individual is exposed to public view and suffers mental distress as consequence of the publicity...."[16]

The authors of "Uncovering the news" defined simply:

"Does the information you gather and publish, establish truthful but embarrassing or hurtful facts about someone – fact not seen to be in the

public interest? If so, you may face an invasion of privacy lawsuit...." [17]

The journalist faces a dilemma that there is a difference between privacy and public's right to know. In any open and democratic society, every citizen wants to know about the private life of rulers. Every citizen whether a reader or listener or viewer, he or she has the right to know about events and persons.

Melvin Mencher pinpointed about this:

"This balance must be struck by the court, between the public's right to know and the individual's right of privacy."[18]

The writer of the "reporter's ethics" explains:

"Whereas the law of libel protects primarily a person's character and reputation, the right of the privacy protects primarily a person's peace of mind, spirit, sensibilities and feelings."

The right of privacy is relatively new and like the nation's libel laws, requires courts to balance two conflicting values, newspaper's right to gather and report the news, and citizen's right to protect the unwarranted and unauthorised publications of facts about the private lives." [19]

We can conclude this issue in the American society with a judgement of Justice Philip Conley who classified as under:

> "A consideration of the limits of the right of privacy requires the exercise of a nice discrimination between the private right 'to be let alone' and the public right to news and information; there must be a weighing of the private interest as against the public interest."[20]

Conclusion and Recommendation

After knowing two different views and various facts, now we can mention the violation of ethics about privacy through press is existing even in a developed country. It is difficult to draw a line between public interest and private interest, but theoretically it is narrated that both views of different schools of thought are in favour of ethics of privacy. In America, the law of privacy is existing and some journalists are facing many lawsuits day today. The number of such cases is increasing. But there is no law of privacy in Pakistan, which could be claimed to convert society according to 1973 constitutional Islamic clause. There is a need to constitute such laws. This is also an important requirement of our information society that public should not be deprived from any information which is necessary for them in the form of freedom of information act. Government of Pakistan should legislate such laws.

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Status of Woman in Various Civilisations and Religions An Overview

Faiza Latif

Before the advent of Prophet Muhammad [1] peace be upon him (PBUH), woman had lost her true status as well as her natural role in society. Woman was dishonoured, degraded and tyrannised in all societies before *Islam*. She was the victim of the tyranny and oppression of man. Women were bought and sold like chattels or the ordinary things of daily life in the market. Men not only used them as a means of gratification of their sexual desire but also got richer by means of forced prostitution. These practices were common in all tribes, regimes and countries at that time. (Naseef, 1987).

Arabia (BEFORE ISLAM)

Before *Islam*, the status of woman in general was very low; she was regarded as a special creation between the human being and the beast. She was meant to serve her master and give birth to children. This is why the birth of a female child was considered a disgrace for the parents and for the family. Some people even buried their female children alive soon after their birth, because they could not bear the disgrace. The *Qur'an*[2] describes the state of mind of a man who hears of the birth of a daughter, in these words:

"When news is brought to one of them of (the birth of) a female (child), his face darkens, and he is filled with inward grief! With shame does he hide himself from his people, because of the bad news he had! Shall he retain it on (sufferance and) contempt, or bury it in the dust? Ah! What an evil (choice) they decide on!" (16:58-59). In Surah[3] Zukhruf, we read: "When news is brought to one of them of (the birth of) what he sets up as a likeness to the Lord, his face darkens, and he is filled with inward grief!" (43:17). The *Qur'an* warns of the dire consequences of killing babies in these words concerning the Day of Judgement: "When the female (infant), buried alive, is questioned for what crime she was killed" (81:8-9). The *Qur'an* also refers to the evil practice of the forced prostitution of women in ancient times and forbids it in these words: "But force not your maids to prostitution when they desire chastity, in order that you may make a gain in the goods of this life. (24:33). The position of women in Arabia was so low and degrading that they could even be mortgaged in return for a loan. It is narrated by Muhammad Ibn Maslamah: "When I went to Ka'b ibn Ashraf and asked him to give me some grain as a loan, he was saying to his men, "Give your women as a mortgage to me," but the men replied, "How can we trust women to you as a mortgage when we know fully well that you are the most handsome man in the Arabian peninsula?"(Bukhari)[4].

The Greeks

The Greeks, the established intellectual leaders of the West, held woman in disgrace and cared little for her modesty and chastity. The Greeks generally regarded woman as inferior creation. If a woman gave birth to a child in an unnatural way (after a shorter than normal period of gestation, etc.), they used to put her to death. In Sparta, the unfortunate woman, who was found incapable of giving the

country a soldier for its defence, was usually put to death. When a woman had delivered her child, she was in the interest of the nation, taken from her husband temporarily and given to someone of insemination and propagation of a race of fighting men for the defence of the country. Greeks, even at the height of their culture, did not have any regard for woman. (Naseef, 1987).

The Hindus

The position of women in Hindu society was worst of all. She was regarded as lower than human and she worshipped her husband as a good, and on his death, she was forced to Sati[5] with her husband (Perveen, 1975). It was a common custom in ancient India to have a family bride, or a common wife of several brothers. All of them had sexual intercourse with her and she bore children from all of them. In the words of the famous ancient Indian book of law, *Nyog*[6] is rife among Brahmans. (Naseef, 1987).

However, the position of woman in ancient Hindu society is further illustrated by the following few examples from the Hindu Law. The Hindu Law says: 'Fate, storm, death, hell, poison, the venomous serpent – none of these is so evil as the woman. Naseef (1987) quotes the Law of Manu[7] as: The woman in her childhood is under the control of the father, in youth under her husband and after him, controlled by her sons, and in their absence by her relatives, since no woman is capable of passing her life independently.

The Romans

The Romans emerged as a civilised nation in history, the man was regarded as the chief of the family and even had the power to take the life of his wife. But as they made

progress and became more civilised, the family unit remained intact, but undue pressure from male domination softened to moderation. Family discipline was maintained and the chastity of woman was highly valued. There was no legitimate relationship between man and woman but through marriage. A woman was highly respected only as a mother of a family. In the words of Maududi (1975) "When the check on public morality became weak, a flood of sexual licentiousness, nudity and promiscuity burst upon Rome. Theatres became the scene of moral perversion and nude performance; dwelling place were decorated with nude and immoral paintings.

Prostitution became so widespread and popular that Caesar Tiberius (14 AD.) had to enforce a law prohibiting women of the Rome nobility from adopting prostitution. Flora became a popular Roman sport in which naked women competed in race contests. Males and females took baths together in public. Roman literature became replete with immoral and immodest themes, with the result that no literary work devoid of such themes could become popular with the common people or the intelligentsia. When the Romans became so overwhelmed by animal passions, their glory completely faded away, leaving not even a trace behind it. (Naseef, 1987).

The Jews

Jewish views on the position of woman in society are shown by the following extracts from the Old Testament and the Jewish Law. We find this in the Old Testament: " And I find more bitter than death the woman, whose heart is snares and nets, and her hands as bands: whose pleaseth God shall escape from her; but the sinner shall be taken by her. Behold, this have I found, say the preacher, counting

one by one, to find out the account: which yet my soul seeketh, but I find not; one man among a thousand have I found, but a woman among all those have I not found".

And again, " If brethren dwell together, and one of them die, and have no child, the wife of the dead shall not marry without unto a stranger: her husband's brother shall go unto her, and take her to wife, and perform the duty of a husband's brother unto her. And it shall be that the first born which she beareth shall succeed in the name of his brother, which is dead, that is name be not put out of Israel. And if the man like not to take his brother's wife, then let his brother's wife go up to the elders, and say, "My husband's brother refuses to raise up unto his brother a name is Israel, he will not perform the duty of my husband's brother." Then the elders of his city shall call him, and speak unto him: and if he stand to it, and say, I like not to take her; then shall his brother's wife come unto him in the presence of the elders, and loose his shoe from off his boot, and spit in his face, and shall answer and say, So shall it be done unto that man that will not build up his brother's house. And his name shall be called in Israel. The house of him that hath his shoe loosed" (Naseef, 1987).

The Chinese

In Chinese scripture women been called the "Waters of Woe" that wash away all good fortunes. In Chinese life the woman has always been regarded as inferior to man and she has no right whatsoever. A woman was regarded eternally a minor-her very children not properly belonging to her. A man could whenever he pleased, repudiate his wife, he could sell his wife as a concubine. After widowhood she remained the property of her husband's family and it was almost impossible for her to remarry. (Siddiqi, 1984).

Buddhism

As regards Buddhism, the teaching that *Nirvana*[8] cannot be attained in the company of woman is sufficiently eloquent to give us a clue to its attitude towards this sex. Siddiqi (1984) quotes Mr. U. May Oung as: "The idea of a wedlock and its attendant worldly life is opposed to the ultimate end of Buddhism annihilation of desire the striving for which must necessarily involve celibacy." To a follower of Buddhism, therefore, according to the celebrated historian Westermark (1982): "Women are, of all the snares which the tempter has spread for men, the most dangerous: in women are embodies all the powers of infatuation which blind the mind of the world."

The conception of woman in Buddhism is summed up in the words of a renowned Buddhist Scholar recorded by Bettany (1980) in his World's Religions in the following words: Unfathomably deep, like a fish's course in the water, is the character of woman, robed with many artifices, with whom truth is hard to find, to whom a lie is like the truth and the truth is like a lie.

The Christians

In the beginning, Christianity very effectively put an end to all immoral ways, rescued corrupt women and dancing girls, endeavoured to eradicate prostitution and purify the various areas of life of immorality, and spread moral education among the people. But it could not penetrate their life-systems, which were engulfed in unnatural ways of life.

Maududi (1975) quotes St. John Chrysostom (C 345-407), one of the Greek Fathers of the Church who described woman as an inevitable evil, an eternal mischief, an attractive calamity, a domestic risk, a charming and decorated misfortune.

The following are the main features of the legal injunctions that were enforced in the West under the influence of Christian Church:

1.   Woman was crushed economically and made to depend wholly and permanently on man: she was given limited rights of inheritance, and even more limited rights of acquiring and holding property; she had no control over her own earnings, as these were all seized by the husband with full proprietary rights.

2.   Divorce and *khul'a* [9] were totally prohibited. The man and the wife were completed to remain together, both by religion and law, though they might be fed up with each other. The maximum that could be done in extreme circumstances was to cause separation between the spouses, and that was all. In such a case, neither the man nor the woman was entitled a remarry. Obviously this measure was even worse, for after separation they were left with no other choice than to become monks and nuns or resort to a lift of sin.

3.   It was considered vicious, rather sinful, for the spouses to remarry after the death of their life partners. According to the Christian scholars, marrying was nothing but a means of satisfying animal passions and lusts of the flesh. They called it civilised adultery. Remarrying by priests was

particularly looked upon as a crime under the Church law. The law of the land had also prohibited it under certain places, and where it was allowed by law, public opinion, which was a deeply coloured by religious prejudices, did not recognise it as lawful (Naseef, 1987).

The Status of Woman in Islam

Having seen how cruelly woman was treated and mercilessly exploited by different religions and secular cultures of the world, it will now be possible for us to understand correctly the glorious achievements of Islam in this direction.

The bright sun of *Islam* rose through dark clouds, illuminating the world, and its piercing rays brought the world, steeped in awful darkness, to a fine bright morning. Humble and oppressed humanity was raised from the dust.

Gone was extremism and *Islam* brought men to the natural practice of moderation. Only those rights were restored to the people which were lawfully their. The cause of the long oppressed weaker sex (woman) was championed by *Islam* with full vigour. This issue of the value of the honour of woman was revived, and in this respect, no connivance was allowed. All possible avenues of corruption and debasement, were closed. The sexual urge was confined to ·moderation by certain regulations, which provided a comprehensive code of conduct in connection with conjugal relations, and healthy methods of propagation of the human race were enforced. Family life was moulded to form a pleasant atmosphere. Woman, instead of being a symbol of damnation, came to be regarded as a model of peace and a

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blessing. And discouraging the acetic view of celibacy, the value of conjugal life was stressed and made compulsory.

The fundamental object of the *Islamic* faith was to bring humanity to one level, where all were equal before their Creator, Lord and Sovereign: poor and rich, beggar and king, ignorant and scholarly, man and woman, black and white, all stand absolutely equal as human beings before Him: "O mankind! Reverence your Lord; who created you from a single person, created, of like nature, his mate, and from them twain scattered (like seeds countless men and women." (4:1). In *Surah Hujurat,* we read: "O mankind! We created you from a single (par) of a male and female, and made you into nations and tribes, that you may know each other (not that you may despise each other). Surely the most honoured of you in the Slight of *Allah*[10] is he who is the most righteous of you." (49:13). These verses address all mankind and stress the Oneness of humanity on two counts: first that all are servants of *Allah* and in His servitude all stand at one level, without any distinction on the basis of birth, position, nationality or sex; second, that all are children of one set of parents and, as such are equal to one another. All are equal before *Allah*, and that person gets most honour and excellence in His Presence who is most righteous, whether male or female.

With the advent of *Islam*, humanity was brought out of the darkness of ignorance into the light of knowledge and with this intellectual and spiritual revolution woman was the major beneficiary, though many other low and deprived classes also benefited: "A Book which We have revealed to you, in order that you might lead mankind out of the depths of darkness into light, with the permission of their Lord, to the Way of Him, the Exalted in Power, Worthy of all Praise" (14:1). And in *Surah Hadeed,* we read these words: "It is He

Who sends to his servant manifest Signs, that He may lead you from the depths of darkness into the light. And surely, *Allah* is to you Most kind and Merciful"(57:9).

Islam removed the stigma that world has placed upon woman. Man and woman, it proclaimed, had both come from the same essence, and therefore, if woman could be said to be wicked, man also should be regarded as such, or if man had a single spark of nobility in him, woman also should have it. Women, declared the Messenger of *Allah* (PBUH) are the twin-halves of men. The Holy *Qur'an* says: "O mankind! Be careful of your duty to your Lord who created you from a single soul and from it created its mate and from them Twain hath spread abroad a multitude of men and women. Be careful of your duty towards *Allah* in Whom you claim (your rights) of one another, and towards the wombs (than bear you). Lo! *Allah* hath been a Watcher over you" (4:1) "And *Allah* hath given you wives of your own kind." (16:72)

Islam refuted the Biblical assertion that the woman was first deceived and she was, therefore, responsible for the Fall of Adam. It declared in the most unambiguous terms that Adam and Eve were deceived simultaneously and were, therefore, equally responsible for the deed. The Holy *Qur'an* says: and We said: O' Adam! Dwell thou and thy wife in the Garden and eat ye (both) freely (of the fruits) thereof where ye will: but come not nigh this tree lest ye become wrong doers. But Satan caused them (both) to deflect therefrom and expelled them from the (happy) state in which they were" (2:35,36).

In contrast to the view of Christianity: "Neither was man created for the woman, nor the woman for the man" *Islam* proclaimed: The women are raiment for you (men) and

ye are raiment for them." (2:187). The concept that man is dominant over woman is retained in *Islam* but the gap between the two sexes has been narrowed. The Holy *Qu'ran* says: "And they (women) have rights similar to those (of men) over them in kindness, and men are a degree above them – *Allah* is Mighty, Wise." (2:228)

The only difference it makes is in the realm of physical conditions, and this difference is based on hard facts. It believes in the principle of the division of Labour. It allots the strenuous work and the rough outdoor life to man and makes him responsible for the maintenance of the family. It regards home as the first concern of woman. It allots the work of managing the home and upbringing and training of children to women, a work which forms the most important item in the task of nation-building. It exhorts her to engage herself in the cultivation of learning and allows her to participate, if necessary, in social uplift and other schemes of national reconstruction. The life of the office and factory, it considers as uncongenial and unnatural for her, and it is emphatic in its demands that woman should in no case step into the shoes of man, nor should man encroach upon her sphere of activity. Both should work in a spirit of harmony, sympathy, and love.

Further, there is the problem of vesting the ultimate authority in the administration of the affairs of the family. In a Muslim family, so far as honour is concerned, *Islam* has ordered to honour the mother more than the father, the sister more than the brother and the daughter more than the son. But, as regards administration, that is, in the case of the husband and wife, the final authority is vested in the husband who is also held responsible for looking after the comfort of the wife, and who cannot use his power for doing any injury to her. It is a fact that sound administration is

impossible without the risk of losing the favours of *Allah*, because the wife is not his subordinate but in the words of the Messenger of *Allah* (PBUH), "the queen of her home".

Through *Islam* woman gained legal rights she did not formerly possess in pre-Islamic Arabia and which women in the West acquired only many centuries later. Crabitees (1927), an American Judge who was familiar with Muslim Law, wrote: "Muhammad was probably the greatest Champion of women's rights the world has ever seen. *Islam* conferred upon the Muslim wife property rights exactly the same as her husband. She is free to dispose and manage her financial assets as she pleases without let or hindrance from her husband." Women were given a share of inheritance from parents and near kindred. The Holy *Qur'an* says: "Unto the men (of a family) belongeth a share of that which parents and near kindred leave, and unto the women a share of that which parents and near kindred leave, whether it be little or much – a legal share." (4:7).

In pre-*Islam* days a step son or brother took possession of a dead man's widow or widows along with his goods and chattels. This practice was condemned by *Islam*. The Holy *Qur'an* says: "O ye who believe! It is not lawful for you forcibly to inherit the women" (4:19). Some concept of *Islamic* attitudes towards women may be gained from the following verses of the Holy *Qur'an*. It is stated: "He has put love and mercy between your (hearts)" (30:21).

According to the Prophet Muhammad (PBUH), woman was not "an organ of the devil" but *Muhasnah* [11]. He gave the most honourable position to mothers when he said: "Paradise lies under the feet of the mother." As regards daughters, "Whoever be friendeth three daughter, or three sisters and teacheth them manners, and is affectionate to

them, till they come of age, may *Allah* apportion Paradise for him. With regards to wives, "A virtuous wife is a man's best treasure", and "the most perfect of the believers in faith is the best of them in moral excellence and the best of you are the kindest of you to their wives." Thus *Islam* improved women's lot immeasurably and conferred upon her in rights and privileges not enjoyed by her contemporary Christian counterpart.

The Holy Prophet Muhammad (PBUH) enjoined the acquisition of knowledge equally on women and men by his order: "The acquisition of knowledge equally on women and men by his order: "The acquisition of knowledge is incumbent upon every Muslim woman" (Ibn Majah)[12].

The matrimonial union of man and woman had been viewed with disapproval and had been regarded as derogatory to man in certain religions. But the Messenger of *Allah* (PBUH) laid it down once for all: "Marriage is of my way and whoever disinclines from my ways is not from me (i.e. not my follower)." (Bukhari, Muslim)[13].

"When man has married, he has completed one – half of his faith," (Baihaqi)[14]. He inculcated respect for women in these words: "*Allah* commands us to treat women gently, for they are our mothers, daughters and aunts". "The world and all things in the world are precious but the most precious thing in the world is a virtuous woman" (Muslim).

He bade his followers to behave most humanely towards their wives: "The best of you are they who behave best to their wives: "A Muslim must not hate his wife, and if he be displeased with one bad quality in her, then let him be pleased with one that is good," "The more civil and kind a

Muslim is to his wife, the more perfect of faith he is."
(Tirmzi)[15].

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1. Last Prophet of God

2. The Holy Book of the Muslims, series of revelations made by God to Muhammad (PBUH) during his career as a Prophet in Makkah and Madinah, in the first decade of 7th century.

3. Chapter of Qur'an, each known by a different title. Qur'an is divided into 114 Surahs.

4. One of six canonical collections of Hadith in which some 7275 traditions were complied.

5. To burn ones ownself

6. Practice through which a childless woman can have children at will by the younger brother of the husband or some other relative with the permission of father-in-law or some other authority.

7. One of the Hindu laws related to women

8. Salvation

9. Right of divorce to the women given by Islam

10. God, and has never been applied to any thing other than the Unimaginable Being.

11. A fortress against Satan

12.   One of six canonical collections of Hadith

13.   One of six canonical collections of Hadith

14.   A book comprising of Hadith but not included in six most authentic canonical collections of Hadith

15.   One of six canonical collections of Hadith

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AUTONOMY – NEED AMONG MARRIED FEMALE SCHOOL – TEACHERS

Yasmin N. Farooqi & Sadaf Hussain

Abstract

The present research compared level of autonomy among married female teachers of government and private schools. A sample of 120 married female subjects (58 private and 62 government school teachers) was drawn from different schools of Lahore city within the age range of 26-40 years, with a minimum work experience of one year. The researchers used Questionnaire Measuring Autonomy-Need Among Married Female Teachers (QMAN) which was administered to the subjects, individually. Analysis of the data revealed positive correlation ($r = 0.11$) between subjects' age and their autonomy-need. Nevertheless, t-test results did not indicate significant difference between government and private school teachers in terms of their autonomy-need.

Introduction

The present research investigated the difference in the level of autonomy among married female teachers of government and private schools.

A sense of autonomy develops in childhood and is strengthened by one's experiences through life. Ziegler and Hjelle (1992) describe autonomy as "the inner sense that one is a self-governing person, able to exert some influence over those events that affect one's life (p.235). Edwards (1959) defines the need for autonomy as, "to be able to come and go as desired, to say what one thinks about things, to be independent of others in making decisions, to feel free to do what one wants, to do things that are unconventional," (p.11). Achievement need is defined by Murray (1938) as, the 'desire to accomplish something difficult...to excel one's self...to rival and surpass others" (Murray as cited in Northcott 1991 p.32). Northcott (1991) defines achievement motivation as "the propensity of individuals to desire achievement and / or to act on their desire to achieve" (p.5). According to Hurlock, (1987), achievement brings personal satisfaction as well as social recognition (Hurlock, (1987). A realisation of one's need for autonomy can thus be considered a precursor to achievement motivation. There is a general tendency to use the two terms interchangeably. However, their actual definitions should be sufficient to show that the achievement motivation actually stems from one's need for autonomy.

Engler (1985) refers to Allport's proposition that self-esteem consists of feelings of pride within the young child as it develops his/her ability to do things (Allport as cited in Engler, 1985). According to Engler (1985), this is comparable to Erikson's stage of autonomy, which reflects the child's need to feel that it can control him/her self and others.

Erikson (1959) has spoken of a period during the second and third years of a child's life, which is critical to the acquisition of a sense of autonomy. He defines this as self-confidence, independence and self-approval rather than

approval derived from others (Erikson as cited in Nash, 1973).

"Current theories...claim that competence, self-actualisation and ego autonomy are equally basic features of human motivation" (Bischof, 1970, p.291). Maslow's (1971) concept of self-esteem needs consists of the need to perceive oneself as competent and achieving; and the need for admiration and respect" (Maslow as cited in Engler, 1985, p. 270). Harlock (1987) states that a strong desire for independence develops in early adolescence and reaches a peak as this period ends. He further states that since girls are expected to conform more to parental wishes than boys, they rebel more against home restraints.

Because men and women have distinctly different roles to play in society, levels of autonomy between the genders may vary. In most societies of the world, females are expected to attend to childcare and men are expected to engage in paid work. Women are not traditionally expected to engage in paid work unless forced to by economic necessity (Merton & Nisbet, 1976). Since women are traditionally bound to look after the household, we assume that women who work outside the home do so, because of some pressing need. This need may be monetary or it may be a desire to prove her independence. Even if it is the former, we may say that the woman who goes beyond the limits of her traditional boundaries has a certain need for independence within her.

According to Afshar and Agarwal (1989) ideological representations often stem from the dominant class in a society and end up becoming the norms governing all classes. Upper class women may, on the one hand, be more strictly bound by the dictates of certain cultural practices;

and on the other hand, their class position and / or higher education may enable them to individually challenge these dictates and bypass conventions from which poorer women have no escape.

Since educational institutions in Pakistan are segregated, teaching and education enjoy prestige and are especially popular among middle-class women. According to the 1981 census, the second-largest number of gainfully employed women nation wide worked in the teaching and educational occupation. At the beginning of 1980, 68.9% of Punjabi women were teachers (Klein & Nestvogel, 1992). A major disadvantage is the low pay, especially of teachers teaching the 'typically female subjects' (Klein & Nestvogel, 1992). Shaheed (1989) states that the concentration of women in occupations which offer all female workforce has led to a restriction of female job opportunities, creating a sex segregated labour market, which has enabled employers to assign women lower paid jobs or lower salaries as compared to men (Shaheed, 1989). According to Northcott (1991) women in male-dominated professions are more independent, self-confident and unconventional. It is generally assumed that only financial necessity forces the women to work, or that they only find employment to pass the time before they get married and 'settle down'. It is worth mentioning here that the majority of women in Pakistan are conditioned to submit their personal desires to those of the husband, family or household. Mumtaz and Shaheed (1987) note that economic necessity has forced many women from all classes into paid labour. This has enabled women to "gain access to information, step out into the world outside, and for the first time have money of their own to spend" (Mumtaz & Shaheed, 1987, pp. 33-34). This economic independence seems to have given them

confidence in their own abilities to earn, contribute and make decisions.

In a study about the psychological consequences of multiple social roles, Pietromonaco, Manis and Frohardt-Lane (1986) found that among employed women, higher self-esteem and greater job satisfaction were associated with holding more roles. Farmer and Fyans (1983) conducted a research to investigate the effect of some psychological and environmental factors on the achievement and career motivation of married women. Research findings indicated that the Home self-esteem measure was significantly related to achievement motivation but not to career motivation. The social self-esteem measure was significantly related to career motivation. A research conducted on women's achievement motivation and their participation in the Aga Khan Rural Support Program (AKRSP) by Khan (1989) showed that women with a high income level had high achievement motivation and high participation level in the AKRSP. An Indian study conducted by Sood (1991) indicated that higher socio-economic status and higher level of education were associated with the higher status of women in their society. The results also indicated that the type of occupation affected the self-esteem of the women.

The objectives of the present research were thus to make women aware that they have every right to give importance to their needs and desires, and that they have the potential to do so; and to find out whether age and socio-economic status affect the need for autonomy among married working women. The present research thus investigated the difference in the level of autonomy-need among married female teachers of government and private schools. Since government schools have to adhere to government policies regarding curriculum and

administration, it was expected that teachers in these schools would have a lower level of autonomy-need as compared to the teachers of private schools.

Methodology

For the present study, (retrospective) ex post facto research design was used. The sample consisted of 120 subjects; 62 female married teachers of government institutions and 58 female married teachers of private institutions with mean ages of 35 and 36 years respectively. The 62 government school teachers were selected from eleven different government schools in Lahore city. Whereas the 58 private school teachers were selected from thirteen different private schools in Lahore city. For both groups of subjects that level of education ranged from Matric to Masters level. The government school teachers had a monthly income of Rupees 14360 (SD= 7404) and the private school teachers had an average monthly income of Rupees 22349 (SD=13193).

Instruments

The researchers devised a Questionnaire Measuring Autonomy-Need Among Married Female Teachers (QMAN) in English. It consisted of twenty-eight items which used the basic rationale underlying the items pertaining to autonomy-need in the Edwards Personal Preference Schedule (Edwards, 1959).

For example:

1. How would you like to manage your household finances?
    (a)   controlling them all by yourself

(b)   by sharing the responsibility with your husband.

(c)   by sharing the responsibility with your parents-in-law.

(d)   by seeking advice from others

Responses of the subject were scored as follows:

A score of three (3) was given if the respondent marked option 'a'.

A score of two (2) was given if the respondent marked option 'b'.

A score of one (1) was given if the respondent marked option 'c'

A score of zero (0) was given if the respondent marked option 'd'.

The construction of this questionnaire was required because no other culture-fair English test was available for measuring the autonomy-need of the Pakistani population. The concept of autonomy itself is relatively new for the Pakistani women since they, "like some other third world women... continue to be the most underprivileged, under-educated, and the most traumatised group" (Farooqi, 1992).

The questionnaire was administered to the subjects individually.

Results and Discussion

The results in Table 1 show that there is no significant difference in autonomy-need among private and government school teachers.

Table 1
Autonomy Level of Government and Private School-teachers

Groups	M	SD	N	T
Government-Schoolteachers	50.26	8.29	62	0.73
Private School-teachers	49.26	6.7	58	

P>0.05

This result may have been due to the same (teaching) profession of both groups of subjects. Thus it may be argued that autonomy-need among government and private school teachers is not significantly different. Tables 2,3 and 4 display mean score along the home, professional and general interpersonal dimensions. These results also indicate that autonomy-need does not differ significantly between the two groups of subjects on these dimensions.

Table 2

Autonomy Level of Government and Private School-teachers along the Career Dimension

Groups	M	SD	N	T
Government-Schoolteachers	12.87	3.24	62	1.24
Private School-teachers	13.6	3.23	58	

P>0.05

Table 3

Autonomy Level of Government and Private School-teachers along the Home Dimension

Groups	M	SD	N	T
Government-Schoolteachers	15.02	2.8	62	038
Private School-teachers	15.19	2.05	58	

P>0.05

Table 4

Autonomy Level of Government and Private School-teachers along the General Interpersonal Dimension

Groups	M	SD	N	T
Government-Schoolteachers	21.03	6.15	62	0.57
Private School-teachers	21.53	3.01	58	

P>0.05

Nevertheless further analysis of data shows that there is a positive correlation (r=0.11) between age and autonomy-need experienced by the subjects. The age group between 30-38 years obtained relatively higher scores on the

questionnaire than the age groups between 26-29 years of age.

Diagram 1

Scatter Diagram Showing Correlation Between Subject's Age and Autonomy-Need
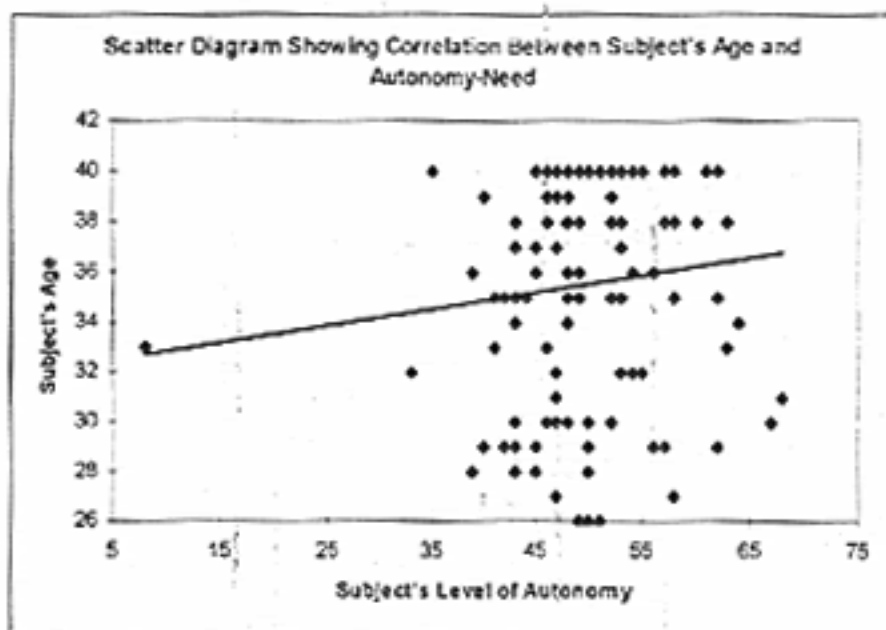
$r = 0.11$

Thus, it may be argued that although autonomy-need develops during childhood, it continues to develop throughout life.

Analysis of scatter diagram 2 indicate a slight positive correlation (r=0.043) between socio-economic status of the subjects and their autonomy-need.

Diagram 2

Scatter Diagram Showing Correlation Between Subject's Monthly Income and Autonomy-Need

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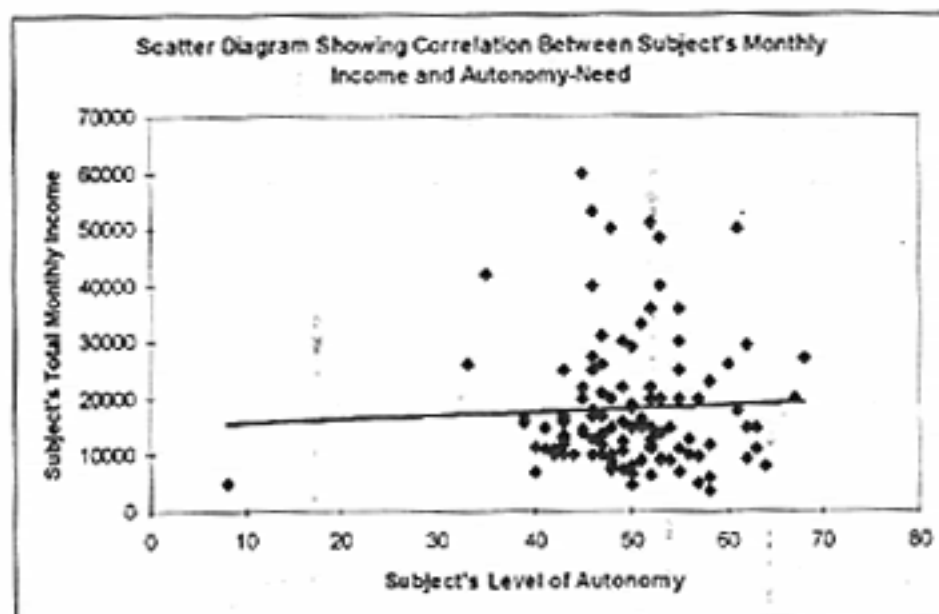
$r = 0.043$

This supports the results of the Indian study by Sood (1991). Sood's study suggested that a higher socio-economic status was related to a higher degree of self-esteem. In the present study a higher autonomy need seems to be related to a higher socio-economic status as indicated by the subjects' total monthly income. These results are also supported by a Pakistani study by Khan (1989). The study consisted of women's achievement motivation and their participation in the Aga Khan Rural Support Programme (AKRSP). The results showed that women with high income levels had high achievement motivation and showed greater participation in the AKRSP.

It is worth noting that the mean score of the private school teachers (M=50.26, SD=6.7) was higher than the mean score of the government school teachers (M=49.26, SD=8.29) on the questionnaire. This could be due to the relatively greater independence provide institutions provide regarding the administration and curriculum. Whereas, the public schools run by the government would be expected to leave little room for exercise of personal autonomy since their educational ideology and curriculum would be based on government policies.

Future researchers on this topic should investigate the difference in autonomy-need among working women from different professions. For example, comparison between executives and teachers, rather than selecting samples from the same profession (teaching) as was done in the current research. Unfortunately, ten percent of the questionnaires were not returned. This was partly due to the lack of resources available to the researchers who could not pursue the matter thoroughly, and partly due to the non-serious Pakistani attitude toward any academic oriented research. All these factors could have adversely influenced the results. In future, the researchers should ensure the individual administration of questionnaires so that results are not affected. It is recommended that further researches be conducted to

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investigate the relationship between age and autonomy level. Moreover, samples from different profession, socio-economic groups and diverse populations for comparative analysis should be used. The important influence of developmental changes on the human personality should also be considered in any future research on the subject.

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