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ISSN 2278-9529
Galaxy: International Multidisciplinary Research Journal
www.galaxyimrj.com

Recent Plays of Sam Shepard: A Critical Study

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Abstract:

The main focus of this paper is to analyse and understand the Shepard's recent plays. Early plays of Shepard mostly depict the family disintegrations and western culture. The contention between the two parts of what can be viewed as a solitary unit (sibling and sibling, father and child, spouse and wife, sweetheart and sweetheart) as they battle either for amazingness or for survival in the midst of encompassing weights can be found at a large portion of Shepard's plays. Specifically, his work frequently stands up to the social character of the United States and Western areas to dramatize the impact and tarnishing of the American wilderness. The idea of a late style serves as a strategy to look at the particular components that portray an unmistakable style for Shepard in this last time of his life and profession, which take after his social snippet of the 1980s. For Shepard, delay has served as a kind of deliberate "outcast" that started with his rest from theatre and has been described by his powerlessness to rise to the discriminating, aesthetic and mainstream statures he achieved amid his social miniature. Delay, for Shepard, is by all accounts a move toward determining and returning to some waiting dilemma, yet likewise an eagerness to investigate different feel and media.

Keywords: Sam Shepard, authenticity, myths, post modernism, late style.

Introduction:

Sam Shepard developed as a standout amongst the most recognized playwrights amid the 1960s and 1970s. On the whole, somewhere around 1964 and 1979, Shepard earned seven Obie recompenses, two Rockefeller Foundation stipends, two Guggenheim gifts and in addition cooperations and honors from both Yale and Brandeis. In 1979, Shepard was recompensed the Pulitzer Prize for *Buried Child*. He distributed a work of self-portraying stories and ramblings, got an Academy Award assignment for his execution in *The Right Stuff*, appeared as a film chief, and saw *Paris, Texas* win the Palm d'Or at the 1984 Cannes Film Festival. With global acknowledgment and distinction, Shepard's eminence as a playwright expanded by the 1970s' end, yet this just alluded to the mainstream and basic approval that would collect in the ensuing decade. It was amid the 1980s that Shepard's prevalent and discriminating achievement came to its zenith. The 1980s saw the debuts of the plays *True West*, *Fool for Love* and *A Mind's Lie*, meets expectations that would get to be

hailed as significant of Shepard's vision of the American crew. These plays would inevitably be viewed as Shepard's most enduring commitments to American show.

His prior plays were composed in a non-reasonable style and are viewed as exploratory and cutting edge. In the wake of attempting his hand at test, non-practical plays, Shepard mixed into another course, one that has its style covered somewhere down in the traditions of nineteenth-century authenticity.

Amid his later stage, Shepard comes back to well known subjects and continues investigating his own superstar persona and position in American society, rethinking thoughts of credibility, ruminating on injury and memory, grilling colonialism, working in the method of a political writer and re-connecting with that most disputable of subjects connected with his work.

God of Hell:-

The God of Hell introduces an elderly couple, Frank and Emma, who live in an "exceptionally basic Midwestern farmhouse" at Wisconsin. The play's occurrences happen in the kitchen which is a typical setting for immense portion of Shepard's plays. The God of Hell comes back to the natural Shepard domain of the American Midwest where Frank and Emma lead an apparently culminate rural life on their dairy ranch. The agriculturist's subject position as little scale maker has been cancelled by state-stipends for non-generation. The movement from an economy of creation to one of trade and money related communication has long back occurred, now everything should be publicized, anticipated, and sold, even the area—metonymy of nation.

Shepard has dependably been the nostalgic playwright of the vanishing rustic America, discovering and performing the awesome in cultivating families' lives and grieving the shocking rot of the self's myth maintaining, nature-bound, genuinely masculine American. The God of Hell mourns the rot of old myths and conventional way of life; however, in the meantime, it ridicules the lack of awareness of the individuals who fall prey to scheming subjection into non-existent truism positions as that of the old-time rancher, the cowhand, the Patriot. Straight to the point and Emma perform their morning schedules while talking about the uninvited, missing companion they had placed up in their basement. The set as imagined by Shepard makes an agreeable yet to some degree obsolete climate of old-timey ranch world and a feeling of separation and separation from society.

Straight to the point and Emma live distant with the world, as though stranded on an island amidst the cold scene, solidified in time and space; fossils of a prior way of life and society inclined to be mortally injured once the outside world comes thumping and attacks their region. The set turns into the locus of Frank's constrained transitional experience with the delegate of force Welch in the custom's part senior, Haynes utilized as a guide for direction alongside Welch's energetic stuff as predominant images, while the yearlings and plants are relinquished as leftovers of the deserted condition of presence.

The play begins with Frankie and Emma debating about their guest Haynes who is by all accounts secretive. Haynes is an old companion of Frank's, yet they have not seen one another for quite a while. Whether Haynes is a researcher doing an examination or working for the legislature is not clear, something which makes Emma deduce that he is "Fleeing from something, perhaps?"

While Emma is separated from everyone else cooking bacon in the kitchen, the sound of an outsider named Welsh is listened; he shows up with a "dull suit with American banner pin in his lapel, short edited hair, fresh white shirt, red tie". Welsh is the image of the American government; he tries to compel Emma to purchase American made treats. In his audit, Ben Brantley (2004) recommends that the "American perfect has contracted into a more material frame: a little, rectangular treat iced in stars and stripes of red, white and blue." The American treat takes after the American country that has been changed through commercial into a kind of ware; it can be sold and devoured. Shepard needs to criticism this new type of patriotism which the American government is attempting to compel on the American nationals.

Welsh infuriate Emma by his inquiries regarding her home; he gets some information about the rooms' quantity. He is hunting down Haynes who is covering up in the storm cellar. As Welsh leaves, Emma educates her spouse and Haynes about Welsh and his startling inquiries; on the other hand, Frank is certain that there is nothing to fear from in their nation. Welsh's central goal is to mentally condition 'strong residents', for example, Emma and Frank; he, at the end of the day, assaults the couple's home compelling Emma to announce the vicinity of Haynes. Welsh discusses the brilliant American future which depends on the American dream; Shepard is attempting deride this fantasy which has passed on with the old's vanishing American life.

The play closes with Welsh debilitating Frank who has ended up sullied same as Haynes; blue flashes emanate from Frank and Haynes as well as even from Emma's plants uncovering that everything in Wisconsin has been changed. The start procedure performed in *The God of Hell* leaves the individual's area and familial and extends into a national transitional experience inside which a country is compelled to desert the deceptive social myth.

Kicking a dead horse:-

The center of this play is an examination of realism in Shepard's Late Style. Fundamentally, this section researches how the craftsman's character thinks about the desire to recover genuineness. In past periods, Shepard broke down these elements, yet did not offer resolutions to the situation. In this Late Style, Shepard by and by takes up the subject of realness and the craftsman, yet Shepard positions the craftsman as much more seasoned and experienced. He likewise gives two conceivable answers for the grating that can exist in the middle of realness and imaginativeness. Similarly as with different worries in Shepard's

work, the Late Style gives an accumulation of editorials and conclusions to inquiries raised all through his past stages.

Kicking a Dead Horse delineates the "great visit" of Hobart Struther into the western scenes of his past. The play starts as Hobart wraps up his dead horse's grave, which serves as a visual indication of the focal clash in the play. Hobart is stranded in the desert because of the surprising passing of his steed. Out of appreciation and faithfulness to the stallion and the cowpoke perfect, he burrows the steed a fitting grave. All through whatever is left of the execution, Hobart battles to store the dead weight of the steed into the grave, a physical fight that serves as an illustration for the mental and enthusiastic fight that Hobart compensation against himself. Hobart, in his mid-sixties, has go to the desert looking for what he calls "validness" a method for living or being that he feels he has lost, yet had in his childhood when he functioned as a cowhand in the Western desert.

In spite of the fact that Shepard would in the long run separation himself from his prior works and receive honours that obliged numerous updates and revamps, Shepard's romanticizing of credibility and expression would proceed into the Late Style. While the play's bigger story is installed in admissions and data gave by Hobart, the real occasions in front of an audience are generally clear. Hobart battles and gets to be irate with the steed, rests while thinking back about his past, spotlights on survival sufficiently long to ease his burden or set up a portable shelter, gets a visit from a secretive and quiet lady who gives back his cattle rustler cap, and at last stores himself, the stallion, and the rancher cap in the grave he has burrowed. The play depicts Hobart's exacting, figurative, gendered, and legendary demise. It introduces a layout of his biography, the decisions that have driven him to this minute, lastly the acknowledgment that constrains him to enter his own particular grave.

Shepard's later work battles with determining the expected clash in the middle of genuineness and corporate greed. As legitimacy can be seen as a relic of High Modernism, Shepard's later work challenges the fetishization of the credible. Shepard's later work, as with the bigger talk in regards to craftsmanship and post modernity, ponder upon these parallels and investigates their utility on the planet. In Shepard's universe of the Late Style, the hero grieves the loss of validness while at the same time thinking about whether it ever existed by any stretch of the imagination.

Notwithstanding the notable errors of his envisioned Western experience, Hobart bases his feeling of self, his character, on his impression of the cattle rustler. For Hobart, the mythology of the American West appears to be exceptionally vital to his character. Hobart's trip into the Western scene can be perused as a mythopoetic voyage to locate the "profound manly," secured away our aggregate oblivious, however showed in contrasting prime examples, for example, the cowpoke.

Late Henry Moss:-

The two siblings touch base at Henry's home on the edges of Bernalillo, a trailer at the desert's edge. The repelled kin have been out of contact with each other and their dad for a long time. Both have come to Bernalillo, New Mexico discovering that their dad – Henry Moss – has as of late kicked the bucket. The two men sit in their dad's home, while their dad's corpse lives on an adjacent bed.

A long time back, their dad got back home intoxicated and roughly manhandled their mom. Beam loathes his more seasoned sibling Earl for not guarding their mom and for escaping the family never to return. As the siblings talk about Henry, Ray is resolved to recreate the most recent days of his dad. Beam's examining request further disturbs Earl. Earl reacts by beating and thrashing his more youthful kin. Beam brings in a witness to Henry's last hours on earth: the cabbie who transported Henry only preceding his passing.

Earl is likewise constrained into a multiplying of his mom: the tale of the loathsome "victory" of the night when Henry beat his wife and after that fled the scene, is not just reproduced verbally in Ray's and Henry's memories, additionally repeated in front of an audience with Earl cast in the casualty's part, hence encountering the traumatic occasion not just through appropriating the trickster's persona, additionally turning into the hero of the deceived mother's account.

Gradually, the past and the present start to merge and the two siblings discover themselves vis-à-vis with their dad. Through the giving way of space and time, the siblings perceive their mutual injury and how the ghost they could call their own dad has frequented their lives. The siblings "are stuck in childhood, broken in the present language" for they never grew up to wind up significant others, spouses, or fathers. Earl pronounces in the opening line of the play that "I was never one to live previously" bringing to mind Cathy Caruth's contention in regards to the fundamental overlooking of every single traumatic occasion: "it is just in and through its intrinsic overlooking that it is experienced by any stretch of the imagination". This dismissal of the past is imitated verbatim in Ray's end line: "Well, you know me Earl—I was never one to live previously". That never was my arrangement.

For Earl the time went through with the cadaver is characterized by Conchalla's directions that no one ought to touch the body for three days, which he complies. His movement is diminished to retelling the tale of Henry's last days, a story subverted by Ray's persistent examinations. Beam sees the time in the trailer as the event for a conceivable entry. He needs to see "the entire picture", to comprehend what truly happened to his dad on the baffling angling outing he took before he passed on. He additionally needs to deal with his dad's passing and with the family's past that prompted the patriarch's "abandonment" of his part as spouse and father.

It draws groups of onlookers into a liminoid circle and compels them to examine the improved and "de-acclimated" picture of the American family upset by implosion and injury,

and encouraging on itself in a barbarian and self-dangerous way; and the old myths whereupon American society has been developed.

Conclusion:-

It was possibly Shepard's aching for departures from his hazardous family life as a consequence of his war damaged father's tipsy, brutal temper that drove him to theatre, a spot where the harried young fellow could figure his own personality. Shepard's quests for a steady character and an arrival to beginnings was both individual and at a bigger level the quest of a postmodern man for certifiable countenances behind the covers, a need to shed off the deception of appearances made by consumerism and broad communications. Shepard utilizes the myth of the American West, the myth of old cowpokes and terrains, myth of family, myth of American Dream, Biblical myths, myth of personality, fruitfulness myths, myth of interbreeding, myth of a supporting mother, myth of resurrection as a method for access to a different universe. Shepard tries to repair the lost qualities by blending the old and the new. His outline of the old myths speaks to his yearning for a homecoming of the sum total of what that has been lost. Case in point, Shepard takes up the myth of the American West in his plays like True West. What is most apparent in Shepard's True West is the picture of the mythic West and what Shepard is looking for is the genuine or genuine West in this play. Shepard's characters are awkward at always achieving any similarity of their impression of "American" personality. In the meantime, they likewise can't ever characterize themselves outside of a national character.

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