

TRIBHUVAN UNIVERSITY

Surviving Trauma in Sam Shepard's *Simpatico*

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By

Ghanashyam Lamichhane

Central Department of English

Kirtipur, Kathmandu

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Tribhuvan University
Faculty of Humanities and Social Science

This thesis entitled "**Surviving Trauma in Sam Shepard's *Simpatico***"
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Ghanashyam Lamichhane has been approved by the undersigned members of the
research committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

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Abstract

This thesis titled "Surviving Trauma in Sam Shepard's *Simpatico*" exposes the traumatic demonstration of alienated, fragmented and disintegrated characters. *Simpatico* brings us into the world where high society meets the low life and of the western's ethos towards the feeling of friendship and business. The western masculine myth has been jeopardized through shady past of Vinnie and Carter. The line between the winner and loser is blurred, and the individual traumatic experiences exist near to the theoretically correct than emotionally fulfilling "No one wins without some body losing". At last what happens is less important than what was in the past. Their trauma remains existential since the dismantle of boundaries between winner and loser frames the whole identity. This is the spirit of Sam Shepard's plays.

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I. Introduction

Sam Shepard as a Dramatist: Life and Historical Background

Sam Shepard, a renowned and prolific American dramatist, actor and director of film was born on November 5, 1943 at the Fort Sheridan Illinois state, as a son of a career Army man. His real name was Steve Rogers but at the age of 19, he changed his name to Sam Shepard. His father was assigned in the different part of American state so it happened to him that he visited many places, cities, villages and locations during his childhood. It made him develop consciousness on the life of army in military group and their activities. After his father retired from the service, the family settled on a ranch in Duarte, California, where they grew avocados and raised sheep. Shepard worked as stable hand at the Conley Arabian Horse Ranch in Chino California from 1950 to 1960. Upon Graduation from high school, he attended Mount Antonio junior college for a year, majoring Agriculture with some thought of becoming a veterinarian. When he left college, he joined the Bishop's company repertory player group, a touring theatre group with which he spent 1962 to 1963. He went to New York in 1963, where he got a job as a busboy at the Village Gate in Greenwich Village hungout with the son of the famous jazz Musician Charles Mingus and encouraged by Ralph Cook, the Founder of theatre Genesis began to write plays.

Shepard studied agriculture at San Antonio- Junior college but after a year he joined a touring company of actors. Later, he was appointed playwright in residence at the Magic Theatre in San-Francisco. In the service of Village Gate, he fulfilled his theatrical interests. His first complete play *Cowboys* was autobiographical and received good review in the *Village Voice*. Shepard's reputation was built with a series of one-act plays produced in *Off-Broadway* theatre. He worked for experimental

spots like La Mama, Café-Cino, the open theatre and the American place theatre. In the mid 1960s, he also played drums in the Holy modal rounders. After receiving a Rockefeller foundation grant and a Guggenheims grant, Shepard became a fulltime writer. His first plays *Cowboys* and *The Rock Garden* got premiered at Theatre Genesis on October 10, 1964. Ranned in the establishment press, the production was favorably reviewed in the *Village Voice*.

After this start, Shepard continued to have two or three plays a year produced in Small New York Theatre. Before he was thirty, Shepard had over thirty plays produced in New York. But in 1971 he moved to London; during his three years stay in London. several of his plays, including the *Tooth of Crime* (1972), were successfully produced. Again he returned to the United States in 1974.

Shepard's greatest success to date has come with three related plays, united by the theme of family discord, written in late 70s, *Curses of The Starving Class* (1977), *Buried Child* (1978) and *True West* (1980). These plays confirmed his reputation as the most gifted dramatic writer of his generation. His *Fool for Love* (1983) Won four Oboe awards during in *Off-Broadway* run. Themes of guilt, love, and violence dominate this play, and also *A Lie of the Mind* produced n 1985, similar themes animate, *The late Henry Moss* (2000), in which Shepard again portrays alienation among brothers and a violent father.

Shepard is not only a playwright but also an actor, and a great musician. He considers that music as a vital part of theatre that "brings the audience to terms with an emotional reality" (17). During his school time, he read the Beat writers and Samuel Beckett's *Waiting for Godot*. His early plays show absurdist influence. He has also have a successful career as a film actor, a stage and film director and a rock music performers, which makes his personality vivid and extraordinary.

Shepard's plays are not easy to categorize but in general they blend images of the old west, fascination with pop culture-rock and roll, drugs and television and bizarre family problems. They reveal the bitter past of characters but, indeed they do not let characters regret or rebel. In his plays, an imaginative language composed of slang, scientific jargon, B-movie dialogue and a rock and roll, idioms and a state people with farmer, devils and witches, doctors, rock stars spaceman, cowboys, gangsters and other American stereotypes dominated which demonstrate his interest in popular American culture and the folklore of the American Southwest.

After First World War American drama reached in a peak point where O'Neil, Marcel Anderson Rachel Crocher, Philip Berty, Sidney Howard, Robert Sherwood attained their popularity. They fused individual with social inheritance and dug a concept of experimental vague and disjuncted existence of an individual. Their dramas were full of problem and task of an American dreamer but they leave it for the readers. These authors were mostly interested in character analysis rushed to strip away the Veneer of society in search of primitive support for naturalistic or deterministic interpretation of life. Robinson Jeffer and William Faulkner, on the other hand along with O'Neil sought and explored subconscious mind as a means of characterization and drew on concepts of primitivism to shape their works. One thing is very similitude that all of them reflected the hallucination created by the brutal practices of world war and its possible consequences on the future.

Disillusionment aroused by the first world war was an inescapable demonstration of the mechanistic theory of history and human life. Identity broke and existence referred no senses, so it happened that being a human was no longer a beast in a public fair. American society caught up a direction, which in a sense neither followed tradition noir created a platform to persue a rule and regulation. It jumbled

on the decadence of society but from this a kind of literary extravagance called Jazz Age was born. All the dramatists of Jazz age were influenced by European traditions and were affected by the shocking prevalence of corruption and irresponsibility in both government and private enterprises. During the depression of 1930, leftist sympathy emerged as a more important part of mainstream literature. Money lost its glamour except in the escapist worlds of movies and popular fiction, where serious writers recorded the plight of the poor and observed the isolation of the rich. Edward Dahlberg filled *Bottom Dogs* with such feeling and Richard Wright also in his work *Native Son* (1940) marks the wing of feeling of leftist sympathy. After second world war America became the world's power. All intellectuals from different continents reached America and American state, rapidly urbanized inhabited a world of high mobility that threatened to unravel a social fabric woven from threads of individual relationships and stable communities. The war and industrialization affected the large centers of black population, their long-neglected problems of race and civil rights. Post war writers carried their new forms to further limits of the impulses begun by the generations of the first world war drama, poetry, and fiction and continued to employ expression as a tool for exploring human nature and behavior, particularly the non-rational and the violent with imagistic directness and symbolic economy. The basic premises of the plays of this time that the individual has little choice, that he can conform and be destroyed or refuse to conform and be destroyed. Yet the plays are not pessimistic because inherent in them is a vague faith in man, a suspicion that the individual may finally be able to retain his integrity. It ends in a celebrating mode where the dismantling the boundaries held high and a unknown but pleasure future remains in front of a space. This dismantle condition is found in Lorraine Hansberry A

Raising in the Sun. Hansberry in the plays with a American myth that success is not only possible but inevitable.

Modern American Drama and Sam Shepard

Modern American drama emerges with its inherent nature of nationalism after the First World War. It brought a sense of belongingness and responded to the experimental dramatists of different theatrical groups. It had been influenced by the thoughts and ideas of European dramatist like Henrik Ibsen, George Bernard Shaw, August Strindberg and Samuel Beckett. Modern American Drama was born in the Province Town playhouse one dark O'Neillian night in 1916, where American drama find itself divided into decades each bearing its own identification mark – The psychological 1920s and the political 1930s. Early 20th century nurtured the seeds of 19th century realism into a great height. When first world war ended, the drama opened the possibilities of realism antirealism and poetic expressionism. Mixing media, such as video, film, opera, rock and other music with live actor was an option for the playwright during late 20th century. Experimentation in theme and subject matters was free during this period.

The plays written during the 1930s, 1940s and 1950s have common socio-aesthetic scene, that is, the plays could capture the ancestors, they could explain the past, the past has been preserved in such a way which could point out the future. During the 40s and the 50s American dramatist experimented realistic and non-realistic plays. It was the period of anxiety, fear, horrors and terrors with which new dramatis were familiar. During the period of war some dramatist themselves took part in war. So, involvement of self in war made them aware about the result of war and destruction which they saw in war. They created literature depicting such realities and put it on a platform where other new dramatist also involved. Post war period, instead

of solving frustration, alienation, illusionment and chaotic atmosphere, added the suffering,. The post war dramatists were concerned on presentation of characters, representations of characters rather than creating good plot or giving appropriate theme. Concerning post war American dramas, Richard Ruland and Malcolm Bradbury write:

The three decades after the first world war loom large as the golden years of American drama. The world of O'Neill, Odets, Maxwell Anderson, Wilder Saroyan and later Arthur Miller and Tennessee Williams- represent for the most part of the nations only serious achievement in the world of dramatic literature. But even at the height of their power and influence, none of these writers, not even the best of them, Eugene O'Neill could be thought of as an important cultural force in the national life. Modern American Drama has watched its stories staged by film makers and since the 1950 by ever-growing commercial industry of television. (314)

The above abstract gives additional focus of Eugene O'Neill contribution to American Theatre. He was the first an experimentalist modernist. He looked the relation between self and society and came to share the prospective of the naturalistic determinist. Besides the relation between self and society, his presentation of characters inner-struggle and conflicts that govern the search for existential meaning is extraordinary and vivid. The theatre he inherited valued realism above all else, often a realism achieved through the device and artifice of the stage manager. He made his dram free from psychological expressions through his own experimentation. O'Neill's plays *The Hairy Ape* (1922), *Desire under the Elms* (1924) explore psycho-sexual realism of the world of 1920s to 1950s. He has written dozens of plays, among

them *Strange Interlude* (1928) and *The Emperor James* (1920) are still to be remembered.

Tennessee Williams, another important playwright of mid 50s, began his career as a Broadway playwright with his famous play, *Glass Menagerie*. He was from South, he brought southern literary tradition which are complicated feelings about time and past. He presents the plight of society, the feeling of individual in a society, how they are outcasted from the society and how they feel that they are trap in society. His language is poetic and expressionistic view is found in his plays. His interesting plays are the *Glass Menagerie*, *Cat on a Hot Tin Roof* (1955), *The Night of the Laguna*.

Arthur Miller is another vibrant and talented dramatist from American middle class society. His powerful theme is the 'American dream' and 'the sense of guilt' faced by individual. His heroes are involved in one way or another, in a struggle that results from his acceptance or rejection of an image that is the products of his society values and prejudices, whether the society is small or big. He shares the techniques or tone with his contemporary. His plays are the products of a failure of American dream of post war period. He is influenced by Henrick Ibsen from Norway. His famous play *Death of a Salesman* (1949), when it was performed on American Theatre shocked the audience and left a message that highly ambitious man falls in a trap from where the more he tries to escape from there the more he is in trap. His Wily Loman stands for every American who wants to get ahead, to dream that he and his son will be well liked and prospers. But at last neither he becomes able to make his own son successful nor he saves his life. Rather he sacrifices his life for petty things. At last his alienation cannot face the challenges of hypocrite world and kills himself. His killing himself has become a dominant mode of an American dreamer who wants to success

everything. Miller's other plays. *The Crucible* and *All My Sons* also explore the conditions of America.

Edward Albee, the contemporary of Sam Shepard is a representative playwright of the time who tried to fill the gap in American theater. He was mostly influenced by the theoretical movement of Europe 'The theatre of the absurd'. The hallmarks of Absurd drama is its total rejection of all rationality in plot, characterization and dialogue and the projecting of vision of a world in which man is out of harmony with the Universe. Through the projection of absurdist realism in a play Albee rejected traditional realism which only shows life as it "seems to be". His insistence in theatre lies on this argument that art should reflect the meaninglessness or absurdity of life. His play *The Zoo Story* is absurd play where the conversation between two characters Peter and Jerky, shows the great difficulties which people have communicating. These two characters misunderstanding to each other come to play more absurdity on the mode, where at last Jerry gives Peter a knife and makes peter kill him, with this self sacrifice and his talk of love, Jerry becomes a Christ figure. Albee is really trying to say that people can and must break out of their aloneness. In *Who's Afraid Virginia Wolf* (1962), Albee has made his artistic passion of realism, mysticism and symbolism. On the one hand, he seems to be a absurdist but on the other hand he is social critic and satirist. He has satirized the Americans false values and ideas through *American Dream*.

Above all, the Dramatic movement of America after 1960s expressed the passmism of a post Watergate and post Vietnam culture. A great many new American playwrights have emerged in the last decade and a half, and a member of them have bodies of work large enough and interesting enough to attract loyal audiences, wary critics, and the writers. Among these playwrights Sam Shepard

makes his space in a best way and he has demonstrated his multi genius personalities in the field of art and literature. An interviewer from village voice, once asked to Mr. Shepard, "How do you want people to approach your plays?" he answered, "Any way they can" (424, Haward Guide). When Shepard wrote *Cow Boys* (1964) that quickly established him as an *off-off Broadway* playwright of great promise.

In the 1960s, the New York theatre scene consisted of three levels. There was *Broadway* the centre of commercial theatre; *Off Broadway* which presented some new works as well as such revivals of classic not economically viable on *Broadway*, such as those by Ibsen and Stringberg; off-*Off Broadway* devoted to experimental works and often housed in bars or lofts in Greenwich village. Shepard Joined in off-*Off Broadway*, there, he experimented into the tradition.

Shepard has written forty-five plays so far. Most of his dramas have won some awards like Obie Awards. Shepard has also won Pulitzer prize for his popular drama *Buried Child* (1978). On the other hand, he was nominated for Oscar Awards for his performance since he was also a film actor. In the mid 1970s Shepard wrote in California the plays that secured his reputation-*Curse of the Starting Glass* (1976).

Buried Child is a story of incest and murder. One level, the story deals with the passing of the family, farm from Dodge, representing the older generation to Vince, his grand son. On the other level, the play is a mythical story of a family curse. Dodge dies unnoticed after saying, "I when the blaze is at its highest preferably on a cold windless night, my body is to be pitched into the middle of it and burned till nothing remains but ash" (1054). He apparently has committed infanticide and his son tilde brings the buried child out of his grave, Shelly, Vince's girlfriend leaves him.

Often Shepard's characters are deprived of their dreams and sense of continuity. His plays express a sense of loss, nostalgia for the original rural world and

the national myths, destroyed by pragmatism, money and power. In the modern world the connection between myth and community and a feeling of purpose in life had been broken. We have, Shepard has said is ideas that don't speak to our inner self at all.

One of Shepard's trademarks breathtaking monologues, were according to the author mixed up with the idea of an arid. But then I realized that what I'd written was extremely difficult for actors, I mean, I was writing monologues that were three or four pages long. Now it's once about elimination, but the character still sometimes move into other states of mind, you know without any excuses. Something lights up and the expression expand (Plimpton 2000).

Writing on Sam Shepherd's dramatic conscious, critics George Perking and Barbers Perkins explore:

Taken together, Shepard's plays present a picture of America turn between its idealistic values and the painful realities of a frontier paved over for a parking lot and *Cowboys* enclosed in movie and Television screens. Like Eugene O'Neill, Tennessee Williams and Arthur Miller, Shepherd stretches the potential of the stage and tries to exert authorial control over all aspects of the production [. . .] Shepard has absorbed influences from related popular arts and from travel and observation. His colloquial American speech draws its rhythms in part from pop culture music. His long monologues and heavy physical action make demands upon an actor that sometimes seem more appropriate to the special effect techniques. (1534)

Shepard's characters struggle to define and assert their identities. The resulting tension, especially among brothers and between fathers and sons, is a major theme. Often the personalities of characters are merged, or they switch places as Austin and

Lee do in *True West*. His characters are unpredictable and incoherent; in the notes to *Angels City* (1976) the actors are advised that in place of playing "whole" characters with logical motivation, they should "consider instead a fractured whole with bits and pieces of characters flying of the central theme – Collage construction, Jazz improvisation, music or painting in space. His characters often seem unmotivated, implausible, at first not because, they are not untrue to life but because we confuse "true to life" with the convention of psychological realism. He describes the storing of images from life as "some kind of an inner library" that can be drawn on producing "whole scene from our past. His language is raw American Vernacular. Writing in 1977 about his career Shepherd said, "It seems that the more you write, the harder it get, because you're not so easily fooled by yourself any more" (1535).

Sam Shepard's other plays are *True West*, *Buried Child* and *Curse of the Staring Class* (1977), *Fool for Love* (1983), *A Lie of the Mind* (1985) and *Simpatico* (1994). In 1986 he was elected to the American academy of art sad letters, and in 1992 he received the gold medal for drama from the Academy. In 1994 he was inducted into the theatre hall of fame. *A Lie of the Mind* (1986), a poetic look at the American west, won Yew York Drama critics circle award. Among his works from 1990s are *Simpatico* (1994), *Cursing Paradise* (1996) that contains 40 short stories exploring the themes of solitude and loss of angry and anguished man. After a pause of 20 years, Shepard directed his new play, *Late Henry Moss* (2000) in San Francisco at the magic theatre, starring Neck Nolte.

At last, in a nutshell, Shepard's metaphorically charged vision of the divided American spirit and dramatic universe lies on his every work and the sense of the loss, regret covered with blackmailing making the play irrational leaps of faith whose

reasoning is symbolic rather than psychological consist his plays. The conflict between reasoning and psycho-mental conflicts is the spirit of his plays.

Sam Shepard, *Simpatico* and Critics

Most of the Shepard's major themes are present in *Simpatico*. Buried enmities, porous identities falls from grace, talk of bloodlines and troubled male bonds are woven round through the whole play. *Simpatico* communicates the guilt and fear that live one after our youthful indiscretions and the gnawing sense that one's life can be undone by a phone call from your oldest friend. It demands a degree of realism and conventional realism has never been Shepard's game.

Shepard's *Simpatico*, a play written in his last phase explores the character's alienation and cutthroat competition. The characters are mentally distributed, psychologically tortured and eccentric . The play is among Shepard's best play like *True West*, *Buried Child*, "*Fool for Love* or *The Tooth of Crime*. It has mixed inventive fun, nicely mixing pop-culture with classic drama. *Simpatico* tells us the story of rivalry between two men and the emotional revenge on acts on the other. Vinnie and Carter are two old friends who once pulled a horse-racing scam involving blackmailing and adultery. Fifteen years later, with Carter now successful and Vinnie living on the skids the scam is still with them, eating them with guilt and regret. As the play moves on one learns to accept his crimes while the other falls prey to them. The play begins with Vinnie asking Carter over to help him deal with woman he is interested in. The woman has had Vinnie arrested and Vinnie asks Carter to straighten things out. Carter, after much debate agree to Vinnie's request, and from there things grow complicated in ways.

The plot twists a plenty, lots of hidden wounds resurface. It just get more and more complex, both plot wise and emotionally, with every scene Shepard creates a

suspense in relation with which all the characters are situated and the people in *Simpatico* live in claustrophobic surroundings and are haunted by pasts they cannot conceal. The modern west abundant with desolation, surrounding everywhere and everyone-these are the things that make the plays of Sam Shepard tick, and focus of his work will instantly recognize all of these familiar traits in *Simpatico*. The play was produced finely on Theatre Downtown. It marked Shepherds' return to the stage after a near ten years hiatus during which he wrote, directed and acted in film.

The play is film noir for the stage which consist Sam Shepherd's style. All the character maintain the staple Shepherd characteristics but like the characters in the great crime films of the 1940s and 1950s. The characters in the play are in a grab that they reveal their internal tension in a way that creates a wonderful sense of paranoia.

One of the critics from American theatrical societies comments on Sam Shepard and *Simpatico*:

Sam Shepard's *Simpatico* reminds a good deal of David Rabe's play of last season *Those the River Keeps*, both concern of former criminal trying to cope with a troubling past that won't stay dead, both were directed by their authors and both world be much better if they were cut to their promising cores [. . .] fifteen years ago, Shepards Vinnie was Carters partner in a horse racing scandal that enriched Carter but devastated the life of a fellow named Simms. After years of subsisting in motels, Vinnie is motivated to try to square things with Simms and confront the moral consequences of his transgressions. It is an ambition that is not calculated to make Carter happy. (1430)

Here the critic tries to say that it is unclear that who is happy and who is sad.

At last Vinnie gets victory over Carter but he shows no superiority over him.

The most original stroke in the play is Simm's refusal to accept whatever restitution Vinnie wants to make or even explicitly to admit any restitution is owed to him. After his fall, Simms has remade his life. The clean breast Vinnie offers him holds no promise of satisfaction. Rather, it threatens to disrupt Simm's life yet again and he wants no part of it. The idea of a man's moral redemption constituting a threat to his former victim is a wound or fully ironic and comic one unfortunately, that scene is surrounded by a good deal of superfluous fiddling. Shepard has written long stretches that seem to be here simply because they are amusing to the author. The detours are usually characterized by the absolute refusal of anybody to respond of a direct question with an answer that is to point. Ultimately this rhetorical game but becomes tiresome and drains the play of much of its energy.

Alienation has become the central pivot of 20th century playwright due to the false and dreamy life of capitalistic society. Common man suffers from the sense of loss, fear and regret of the past. It is a lamentation of loss and unpredictability, unmanagement of self brings alienation with its factors of frustration and despair. *Simpatico* also on its part, has tried to depict the alienation of modern man who suffers with the loss of order. Like a common modern man, the characters of the play are suffered from sense of guilty past which lies on the spirit of 20th century plays.

The play has challenged the norms, value, codes and conducts of post modern era of 1960s. It is a representational art, dialogic in nature. The play has attempted to disclose the dialogic relationship between individual and society. Individual wants to cross the social boundaries i.e. social circle to establish new norms and values but the same time he/she is dragged with by the social consciousness. The characters' powerful attempt to accept the dominant theme of postmodern American society (separation, anxiety fragmentation, dislocation, temporality) has become but their

lamentation for the loss of order and permanency. They are trapped in social norms and values. Their alienation remains permanent and unsolved due to prevailing values of capitalism. The tussle and scheme without moral compassion, trying to survive by making accommodation that are at best temporary, more often delusional. This is by no means or exclusively protestant curse but, in Shepard's play it helps explain society in which unbridled self-interest has come to be acclaimed behavior and in which whim is regarded as thought. America is not an old country but all of the characters in "*Simpatico*" are decadent before their time. With two exception, they are also completely without honors. The real reason of this is blackmailing, sexual harassment and treachery, but all of these factors has become dominant theme of late 20th century plays. So through *Simpatico* along with his other plays Sam Shepard explores favorite themes relating to guilt, greed mentality and his own theme on brotherhood. Shepard demonstrates the traumatic surviving mode of characters.

Shepard's work includes the incestuous relationship between brother and sister in "fool for love" as well as Carter and Vinnie's symbiotic relationship which remains fixed throughout the play even as their roles begins to change. Through them, *Simpatico* launches us into the world where the line between winners and loser is as treacherly thin as the razor blade. It ends on a note that seems more theoretically correct than emotionally fulfilling.

With exploration of the characters alienation, fragmentation, guilt greed for money, lamentation of loss and past as well as their survival; the main objective of this research is to explore the revelation of past guilt which becomes Traumatic in their life. This research work has been divided into four chapters. The first chapter focuses the author's biographical sketches and the general outline of the research. It incorporates the explanation of the hypothesis in terms of how traumatic experiences

has become the surviving mode in the play. It also provides the brief introduction to the modern historical background of drama and Sam Shepard other plays. The second chapter is meant to develop theoretical modality which is to be applied in this research. It focuses on traumatic experiences faced by the characters in Sam Shepard's *Simpatico*.

The third chapter of this research will be an analysis of the text at a considerable length on the basis of the second chapter. The fourth chapter will be the conclusion of the entire research. It will conclude the explorations and research of character's trauma and will prove the characters in *Simpatico* as Traumatic survivors.

II. Theoretical Modality

Traumatic Experiences: A Study of Theory and Practice

The term 'trauma' provides a method of interpretation of disorder, distress and destruction aroused by the psychological repression. It posits that the effects of an event may be dispersed and manifested in many forms not obviously associated with the events. It allows for an interpretation of cultural symptoms of the growths, wounds, scars on a social body and its compulsive repeated actions. Trauma theory, another discourse along with modern perspectives of the unrepresentable, of the event or object destabilizes language and demands a vocabulary and syntax in some sense incommensurable with what went before. It as a privileged critical category questions the presentations and formation of self as expressed as in as Freud calls "unconscious" or "subconscious." Its thrust, as a metaphor of unpredictability, lies on its fruitful enigmatic survival of problems and destruction. It exposes not only an phase of destruction but a enigma of survivals, a metaphor of existence.

Trauma as a form of terror management contributes to the conditions of an individual's psychic ruin. These instances will enjoy psychiatric intervention for the purposes of gauging and mediating a person's potential for violence as a means of exorcising his or her post-traumatic demonstration.

Trauma theory intersects with other critical vocabularies which problematize representation and attempt to define its limits – discourse of the sublime, the sacred, the apocalyptic, and the other in all its guises. Trauma brings the aftereffects of the emotional upheavals. It leaves a catastrophic effect in the victim, and the recovery from this requires a holistic and meaningful emotional and physical developments of a person.

Traumatic experiences existed in some literary works before a long time but the few decades have been a period in which 'trauma' as an object of inquiry has moved beyond the parameters of clinical study to become a preoccupation, if not a fetish, among literary and cultural critics. Since 'trauma' being a part of psychoanalysis, the society for the Humanities and social sciences, is concerned with the present and discuss work on trauma and its association with psychoanalysis. Now, a unique and realist discourse, 'trauma' studies' has become a part of study into its own area.

Trauma a transformative event which is realized in a variety of historical, rhetorical and cultural symptoms. Such an attempt at historicization involves taking into consideration the intellectual, institutional and broader socio-political forces that give the study of trauma and memory, the appearance of necessity that formented its appeal. Trauma has now crossed the boundaries of psychiatry and mediclinal and has shown an increasing insistence on the direct effects of external violence in psychic disorder. This happened after the multi-culturalist's 'celebration' of 'decenters' and 'meaninglessness'. Multiculturalists and post-colonial critics share an interest in demystifying and dismantling those institutional mechanisms that reinscribed a power structure that favoured the interests and continuing privilege of certain groups and nations. This interests didn't arose in a vacuum, however its emergence had been prepared by the civil rights, woman's and Gay liberations movement of the 1960s and 1970s. It is also significant that these movements gathered strength from a radical questioning of federal authority to which the protest against the Vietnam war had given vent and which contributed to its conception as a "national trauma." In this regard critic James Berger writes:

A theory of trauma, in addition, suggests ways of reconceptualizing important directions in critical theory itself. In particular, the recent crisis in post-structuralists though brought on by the Heidegger and de Man controversies seems to require a way of thinking about how events in the past return to haunt the present. More fundamentally, it may be useful to look again at the rhetorics of post-structuralist and postmodern theory-their emphasis on decentering, fragmentation, the sublime and the apocalyptic, and explore what relation they might have to the traumatic historical events of mid-century [. . .] this question becomes more immediately relevant when we see thinkers like Jacques Derrida, Jean-Francois Lyotard, and Hayden white writing explicitly about the Holocaust in the 1980s in ways that seem uncannily to echo earlier work of thesis, which, while full of rhetoric of catastrophe, contained no references to that history. (573)

Berger links 'trauma' with the period of Holocaust. Traumatic exploration on the period of Holocaust, as a 'national trauma' has its intertwined with the individual trauma. 'Holocaust studies' is an interdisciplinary field that attracts not only scholars committed to pursuing research relating to the perpetrators and victims of the final solution, but also cultural critics interested in the hermeneutics and politics of memory more broadly conceived. Holocaust remains an absolutely indisputable historical sign of their vulnerability as well as a cause for continuing suspicion and discomfort in a society dominated by Christians.

Trauma, related to the Holocaust of Jews interests in obtaining a national recognition, itself project the Holocaust as a singular trauma and of the Jews as the "World's greatest" historical victims. Holocaust has come to be increasingly

disparaged and stigmatized as a politically misguided, self-indulgent, and narcissistic pursuit" (14 Karyn Ball).

Sigmund Freud, a related critic, a main explorer of trauma as a form of psychoanalysis, studies dynamics of trauma, repression and symptom formations. Freud held that an overpowering event, unacceptable to consciousness, can be forgotten and yet return in the form of somatic symptoms of compulsive repetitive behaviours. In this regard, critic James Berger again writes on concerning matter of Hysteria and neurotic symptoms:

This initial theory of trauma and symptom became problematic for Freud when he concluded that neurotic symptoms were more often the result of repressed drives and desires than of traumatic events. Freud returned to the theory of trauma in *Beyond the Pleasure Principle*, a work which originated in his treatment of world war I combat veterans who suffered from repeated nightmares and other symptoms of their wartime experiences. (570)

Here, the traumatic event and its aftermath again become central to psychoanalysis, however, at the same time, Freud shifts his emphasis from biological urge toward equilibrium which he then theorized as the 'death drive'. Again, *Moses and Monotheism*, Freud attempted a theory of trauma that would account for the historical development of entire cultures.

Freud's elaboration of the concept of 'latency' of how memory of a traumatic event can be lost over a time is a challenging task of a symptomatic event. Each national catastrophe invokes and transforms memories of other catastrophies, so that history becomes a complex entanglement of crimes inflicted and suffered with each

catastrophe understood – that is, misunderstood – in the context of repressed memories of previous ones.

There is not only a single trauma but traumas – historical trauma, national trauma, individual trauma, betrayal trauma and text trauma. Each traumatic event is the result of its own unique 'triggered' experiences. All historical traumas are seen ultimately as repetition of a 'phylogenetic' or trauma, the murder of the primal father – an interpretation which, in addition to being fanciful, once again discredits the events, whether in a personal or a social history, in favour of some all encompassing institutional biological determination.

All Freud's thinking on trauma manifests this ambivalence regarding the significance of the historical events. As Freud urges in each of his theoretical ventures, Dominik Lacapra, Cathy Caruth, and Kali Tal all confront the Freudian ambivalence towards the event and all, in different ways, regard events, their aftermaths, and their representations as crucial to interpreting personal and social histories.

Trauma looks through child abuse, incest, spousal abuse – in the media, most strikingly on the talk show circuit. These appear to be the sense both that the family is the only hope.

The discrepancy and similarity between these cultural scenes – between traumatic history as the dirty navel of a collective narcissism in Germany and as the disavowed forefather of a solipsistic historical finalism in the United States – inspired for comparison among various national and historical traumas and to relate them to their social and cultural after facts.

Gayatri Chakraverty Spivak, at the university of Minnesota once spoke of a need to theorize what she referred to as "The materiality of affect." She connected this phrase to Raymond Williams' "structures of feeling." Raymond Williams writes:

Structures of feeling' is as a means of undoing a false dichotomy between the past fallaciously conceived as an "objective" or "finished product," and the comparative immediately, flux, and experiential "vitality" of the subjective and/or personal present. (129-35)

Williams proposes and his criterion targets a perspective that dismisses the importance of effect when it distinguishes the subjective from the objective, experience from belief, feeling from thought, the immediate from the general, and the personal from the social. In this respect, his definition of structure of feeling is Cling to traumatic events and trauma studies.

Gayatri Chakravarti Spivak classifies and opens a space for the unification of trauma studies and materiality of effects. In this respect William's definition of structures of feeling is instructive because it disallows an easy segregation of the subjective and personal dimension of existence from the allegedly objective social modes of organizing it. In Germany, Leftist scholars capitulate to the logic of trauma envy, where the holocaust is concerned, when they contend that this historical 'singular' trauma enjoys too much moral authority. For it, the Holocaust holds onto its transcendent moral aura and if the concept of trauma retains any specificity in the western historical imagination then this is partly because the well-feds citizens of post industrialized nations ignore the perpetual and relentless trauma of slow death by starvation and disease that affects the destitute communities of the post-colonized world. To a certain extent, then, refusing to defer the consequences of this disaster may compel us to relativis western traumas. However, it is important to bear in mind

that such a relativization may also undercut the commitment to attend to the effects of widespread domestic traumas such as incest and physical abuse, as Janice Williamson suggests, "Will the ongoing traumas of wife battery, child abuse, rape and the perception of minority groups be deprived of their "Moral capital" as 'trauma studies' goes "global" (qtd. in Karl Ball). This troubling prospect highlights the acuity of insight into the "trauma of capital accumulation of its connection with the ways that scholars safeguard their investment in traumatic future.

Traumatic memory provides a answer to the question of how to talk about affective aftermath of oppression without recourse to idealist notions of coherent identity and "authentic" experience.

The psychiatrist Judith Lewis Herman has argued that the systematic study of psychological trauma "depends on the support of a political movement" (9). Again Kirby Farrell in *Post-Traumatic Culture: Injury and Interpretation in the Nineties* also investigates the ways in which various phenomena reflect both the impact and structure of trauma as an imaginary locus and an experienced event. He says trauma as "an enabling fiction, an explanatory tool for managing unquiet minds in an overwhelming world" (x). According to Farrell, "People feel, or are prepared to feel, whether they are aware of it or not, as if they have been traumatized" (60). The crux of Farrell's analysis lies in the parallel he constructs between this experience and the syndrome of post-traumatic stress suffered by war veterans and survivors. Drawing on the definition of post-traumatic stress disorder from the American psychiatric association's diagnostic and statistical manual of mental disorders, Farrell enumerates four characteristics of post-traumatic stress that make it a useful concept for thinking about culture. He says first there is the proposition that the effects of trauma are often belated, which is to say "injury can continue to influence behaviour long after the

initial impact. His principle is related to "traumatic dissociation" to describe a tendency to remain numb in the encounter with shocking events as a result of the lost sense of self-control that accompanies panic "in the face of what is unthinkable." For him symptoms of trauma may influence/or disturb those who bear witness to them.

Traumatic experience destabilizes the ground of conventional reality and arouses 'death anxiety.'. In some critics view, cultural integrity and death anxiety are closely and reciprocally related. To the extent that traumatic narratives such as the accounts of auto accidents, plane crashes, ship wrecks and sensational murders represent encounters with death that the reader/spectator outlives identification with, then provides a symbolic means of managing anxiety about morality and social death. Similarity, difference and adulthood in the recourse to traumatic narratives paradoxically serves simultaneously to defer, to organize and to reproduce the low-grade angst generated by "a world" in which power and authority seem staggeringly out of balance, in which personal responsibility and helplessness seem crushily and in which cultural meanings no longer seem to transcend death.

Above all, trauma has become a socially, morally and politically acceptable object to revolve around on the ground of multiculturalists institutional survival in the act of a finding a 'sublimated' object. Needless to say, the presence or absence of such support does not reflect whether or not collective and personal traumas continue to take place and painfully impinge upon the lives of the people that undergo them. Trauma carries the affective force of tragic events, captures the cynical reason of this moment and continues to function as a cultural trope that structures public attention, even as it devolves into a species of cliché. The public figuration of trauma is a moral missive about suffering that is perpetually returned to its sender because repeated circulations have emptied it of its psychological and rhetorical force.

Hence trauma is a wound or an injury due to direct violence such as from a blow, a cut or a bullet, damage to the body due to exposure to extreme heat or cold or to concussion from a blast. Psychic trauma is an unpleasant emotional experience with a variable and more or less permanent effect upon the mind and the personality of the individual suffering, the experience, often the underlying cause of psycho-neuroses – partial attention of personality without loss of contact with the environment and reality. Psychotic trauma is acute mental and personality change with loss of contact with the environment and reality such as the changes often seen after a severe head injury or in cases of extreme catatonia (e.g. delirium traumas).

For Freud the theory of trauma becomes the amount for the historical developments of entire culture. Regarding the late twentieth century time, the world is indeed defined by historical catastrophe. The different types of sizes of war have led to turmoil of all kinds. The events and the usual representation and these events have in large part shaped contemporary modes of viewing the world. The world develops according to the upcoming challenges and changes. The Trauma based on Freudian interpretation of mind, is somehow, developed by the inner psyche of human. Freud displays the relations among psychoanalysis, dream and trauma as:

Dreams occurring in traumatic neuroses have the characteristic of repeatedly bringing the patient back into the situation of his accident, a situation from which he wakes up in another fright. This astonished people far too little . . . anyone who accepts it as something self-evident that dreams should put them back at night into the situation that caused them to fall ill has misunderstood the nature of dreams.

(Freud 13)

The returning traumatic dream perplexes Freud because it cannot be understood in terms of any wish or unconscious meaning but is purely and inexplicably, the literal return of the event against the will of the one it inhabits. Unlike the symptoms of a normal neurosis, whose painful manifestations can be understood ultimately in terms of the attempted avoidance of unpleasurable conflict, the painful repetition of the flashback can only be understood as the absolute inability to avoid an unpleasurable event that has not been given psychic meaning in anyway. Freud's speculations on the causes of repetitive compulsion in relations to the origins of consciousness can indeed be understood as attempting to grasp the paradoxical relation between survival and consciousness. Freud suggests that the development of the mind seems at first, to be very much like the development of the body consciousness that arises out of the need to protect "the little fragment of substance suspended in the middle of an external world, " which "would be killed by the stimulating emanating from these if it were not provided with a protective shield against stimuli" (27).

The return of the traumatic experience in the dream is not the signal of the direct experience but, precisely, of the attempt to overcome the fact that it was not direct, to attempt to master what was never fully grasped in the first place. Not having truly known the threat of death in the past, the survivor is forced continually, to confront it over and over again. For consciousness, then, the act of survival, as the experience of trauma is the repeated confrontation with the necessity and impossibility of grasping the threat to one's own life. It is because the mind can't control the possibility of its death directly that survival becomes for the human beings paradoxically, an endless testimony to the impossibility of living.

Modern world, disintegrated with its historical perspective, mainly due to the destruction of agrarian society and the development of modern technology, urbanization, industrialism and capitalism establishes itself in a definitive break from the past. People in the modern world suffer with the anxiety, depression, and alienation created by the chaotic, and destructive world affairs and destructive world war the first and second. Self-consciousness, self-righteousness, and with almost apocalyptic consequences – disenchantment, degeneration and the dehumanization – are some of the familiar words used to describe this historical process. There have risen problems like increase in vice and crimes, fall in the standards of sexual morality and a rapidly increasing ugliness. The atmosphere has increasingly grown more and more smoky and noisy and city slums raise their ugly heads on sexual promiscuity. The abnormal is no longer regarded as a right of degradation. repressed sex instinct is at the root of much neurosis of other sign of abnormality. The great mobility has also weakened the authority of the old over young and increased the rootlessness of man. Their intense introspection forced them to come into the grip of their anxiety caused by a guilt imposed by society, their awakened sexuality and their cravings for self destruction and in general, their overwhelming feelings of isolation, drift meaninglessness and alienation. They suffer with existential anxiety because of their lack of self-affirmation. The undergoing suffering from all sorts of experiences, somehow lead to a path near to traumatic survivor and its attempted prospects neither has procedure nor a course of phase out, laundehes the worlds of existence which is metaphorically traumatical itself. To the great extent, a traumatic event (for the event cannot be comprehended when it occurs), a traumatic analysis is both constructivist and empirical. Thus a concept of trauma can be at great value in the study of history

and historical narrative and also of narrative in general, as the verbal representation of temporality.

A popular critic Dominick Lacapra opens a space for analytical controversies regarding Holocaust representation (For example, the German "historians 'debate' and the de Man and Heidegger affairs) and to elaborate a theory of historical trauma and its transmission. His theory of trauma focuses on the three psychoanalytic topics: the return of the repressed acting out versus working theory and the dynamics of transference. A traumatic historical event as Lacapra argues, "tends first to be repressed and then to return in forms of compulsive repetition" (188). Again his concern on the historical trauma as discourse lies on "the redemptive, fetishistic narrative that excludes or marginalizes trauma through a technological story that projectively presents values and wishes as viably realized" (192). He proves his argument of historical traumas by taking references from the German historians like Ernst Nolte, who, while not denying the Holocaust, subordinate it to a narrative of German sacrifice and tragedy in relation to traumatic historical events his arguments set such values:

Construction of all history . . . as trauma and an insistence that there is no alternative to symptomatic acting – out and the repetition compulsion other than an imaginary [. . .] hope for totalization, full closure, and redemptive meaning. [. . .] doesn't deny the irreducibility of loss or the role of "paradox" and "aporia" but avoids becoming compulsively fixated. (1193)

From above argument, Lacapra puts theories of postmodernity especially Lyotard's sense of the postmodern sublime. He wants to create a position that avoids both redemptive narrative and sublime. The concern is transference. Transference is

the occasion for working through the traumatic symptoms. The failures of German nationalist historians and of the defenders of de Man and Heidegger their constructions of various redemptive narrative, Lacapra argues, ultimately is a failure to recognize their transference relations to their objects. Hence, Lacapra's points out two important implications of his view of historical trauma that the postmodern and poststructuralist theories should be practiced on historical ground as Foucault says everything is historical. The postmodern and the post Holocaust become mutually intertwined issues that are best addressed in relation to each other.

Traumatic past, experienced in the literary text itself plays the role to prove the traumatic representation and reference, and how it becomes text and how a wound becomes a voice. Cathy Caruth, similarly explores the principles of trauma and its narrative history. In the book *Unclaimed Experience* caruth sketches the theory of trauma as instigator of historical narrative through an analysis of *Moses and Monotheism*; describes the intersections of traumatic narratives in the Alain Resnais film *Hiroshima*; outlines a theory of reference as the imprint of catastrophic face in a discussion of de man and ends with a reading of Lacan's gloss of Freud's interpretation of the dream of the burning child (a sequence of interpretation that itself highlights issues of traumatic transmission), in which she proposes testimony as providing an ethical relation to trauma.

Caruth presents her arguments on pain and language, the relation between its narrative, historical and ethical dimension. She becomes the critique of Paul de Man as well as defense of de Man's methods of interpretation. For Caruth trauma as it first occurs is incomprehensible as "the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located" (8). Then the narrative of trauma becomes delayed history and its aftermath with not a immediate understanding. In

relation the de Manian theory of language, Caruth argues and proceed to a quite difficult discussion of how events befall authors, how language falls short of perpetual reality while producing reference through this fall and how reference ultimately registers, in language, the impact of an events' (74). In this discussion Caruth seems to point out the author oriented trauma reflected on a text. Trauma either writer's own experiences of 'repressed' reflects on text or the historical narratives which shapes the hanging methodological trend in writing. Though it becomes literary symptom, an unconscious inevitable imprints of events on text in the form of verbal ticks to tropes. Hence, Caruth makes a comment on de Manian interpretation that blurs at the end into an implied apology for de Man's who is unable to describe the implications of wartime writings. In addition, Caruth's elegant analysis of trauma brings the lessons of deconstruction to bear on a reflection about the conceptual status of trauma in Freudian psychoanalysis, while acknowledging the function of trauma as a figure that illuminates the relations and deferrals organizing signification and knowledge in a wide ranging of texts. Rather than arbitrarily separating history and theory, Caruth employs trauma in order to read their conjunction as the outcome of the shock of experience and the belatedness of its realization in discourse and understanding.

Because of modern technological innovations human's consciousness has been driven to the notoriously hazard of commodities. For if one reads the 'technology' essay in conjunction with Martin Heidegger's essay *The Age of the World Picture*, "The one is left with the blueprint of Foucault" principle of discipline and his theory of the interrelations between knowledge and power. Likewise, Heidegger anticipates Foucault's theory of subjectification when he emphasizes the destiny of the real that not only overdetermines its form and effect, but also threatens to circumscribe and

redul the very essence of man. It discusses on the poetic essence of technology that "Lets being be" in the activity of revealing it. Poetic essence is a materialist principle that enables the interpretation of existence without preordaining or compelling it. This helps to retrieve the ambiguity of technology for a critical theory of traumatic memory and history. For because every epoch has rapidly developed it material comforts.

A historian Amy Lyford observes the historic meeting of first world war and collection of human bones, body arts, prostheses sculptural, casts medical instruments, and drawings housed at the hospitals, and names it war trauma. Lyford foregrounds the historical significance of this traumatic iconography. It helps development of surrealists view of "aesthetic of dismemberment." Her study, addition paves the ways for other critics like Henry Moore and D. W. Winnicott "*In Bombs, Birth and Trauma*, speculate on the tension between history and prehistory figments. 'being born and being bombed are symbolically and inextricably conjoined. These interpretation juxtaposes between psychoanalytic topographies of the split self, recourse traumatic imaginary.

One of the critics from America Maccannel foregrounds the Bill Clinton and Monika Lewinsky controversy as a national trauma. Maccannel assess the possibility of dispatching this requirement in a democratic context.

For Maccannell, the impeachment of Clinton was symptomatic of a class between two divergent models of group formation on the one hand, there is a Freud's type that is physchially structured around the ego, requires the reader's presence, and enjoys his sexual abstinence, on the other hand, there is the 'democratic' type, which Maccannel identifies as a new kind of formation based upon "a subtraction of the ego form its public sphere of engagement." Maccannel notes that Clinton defended his

privacy (and, implicitly, his right to prefer one love object above others) in the face of relentless attempts to make his relation with Lewinsky available for legal and public scrutiny. In this respect, his presidency might be said to conform to the democratic style of leadership that permits a withdrawal of the ego. The withdrawal would be untendable and traumatic for those invested in the Freudian type of group formation that prescribes the abrogation of the private/public split, hence the opposition that, as Maccannel points out, will "set up the impasse of Clinton's fate." Yet Clinton didn't merely refuse to surrender his privacy, he also disobeyed" the injunction to forgo sexual enjoyment.

For this reason Maccannel is right to interpret the signs of Clinton's sexuality as the unbearable traumatic element in the mix. Maccannel's consideration of the Clinton-Lewinsky affair is also valuable as a model for how cultural critics might employ psychoanalytic theory in relation to trauma in order to explore the social unconscious of national issues. Her essay therefore illustrates the interrelations among historical events, traumatic after-effects and structures of collective identification and desire that induce particular national issues to become obsessions.

Unlike Caruth and Lacapra, Kali Tal submits a different view of trauma. She is hostile to Freud's psychoanalysis and bases her views of trauma on cognitive psychology and a feminist politics that identifies strongly with the testimonies of rape and incest survivors. Her study is based on the systematic violence of women and a sense of how traumatic literature might produce social change. Tal argues:

Literature of Trauma consists only of the writings of victims and survivors of trauma. Consequently, we must be clearly of how others interpret the survivor's accounts, especially when those are transformed into sacred texts (as with the Holocaust festival), mythic supports for

some vision of national identity (as with Vietnam literature, or medical cases, as happens with all these discourses but especially with the experiences of incest survivors. (qtd. in Berges 60)

Again on literature of Trauma Kali Tal writes:

is defined by the identity of its author [. . .]. The work of critic of the literature of trauma is both to identify and explicate literature by members of survivors groups, and to deconstruct the process by which the dominant culture codifies their traumatic experiences. (17-18)

Most notably, Tal is unable to discuss the social symptoms, the transmissions and reverberation of the widespread or systematic violence into forms not overtly testimonial.

To a nutshell, with the above theoretical tool Trauma, the present research work depends on and it will explore the traumatic existence of characters. The following chapter will analyze trauma from the perspective of sexual harassment, traumatic experiences of modern fragmented (American). It is a trauma of violence, destruction and betray. In Sam Shepard's *Sympatico*, Shepard's magnification obsession with the character's disintegration but at what comes to be real is the character's attempt to remain aloof. This concludes the dismantle condition which is real and social in post-world war scenarios or the global context of world 1980s.

III. Textual Analysis

Surviving Trauma in Sam Shepard's *Simpatico*

Simpatico, a play written by a revolutionary American playwright picturizes the traumatic experiences undergone by disintegrated and alienated characters. Their fascinating tragic rivalry coming towards the mode of celebration and their story of flawed interest makes the play a gritty, witty and a psychologically mysterious. The play is hypnotic, emotional and suspense which leads the reader into a dark, bleak and frightening reign however, the characters undergo an identity change, that is strikingly humorous, keep us reading the play quietly. Its main thrusts and plot revolves around rivalry, revenge, avenge, blackmailing, harassment, abuse and betray. The mysterious characters and their suspense in doing harm to each other is notoriously the subject matter; and the handling of this by Sam Shepard leads us to the post-world war scenario and hangover of brutal practices of world war itself. It lays out all of its theme for easy digestion and keeps the pale moving. Neither the character's rage, anger, is serious nor their friendship arouses pleasure. Their interrelationship along with their particular interests bind them each other almost keeping them aloof from the fact of victimization. It becomes a experience for them that in the end of the play that no one shows superiority over other. They celebrate the situation as it is though their identity and power change. These shift of power try to make them aware of prevailing situation as the plot flows in this way.

Vinnie asks Carter to help him deal with a woman he is interested in. The woman has had Vinnie arrested and Vinnie asks Carter to straighten things out. Carter, after much debate, agrees to Vinnie's request, and from there, things grow complicated in ways, and as the play moves on, one learns to accept his crimes while

the other falls prey to them. As Vinne says at Last even if he wins the case of horse racing or he wins a game of power which Vinne and Carter were playing.

VINNIE: I'm working on a new case. It's great feeling to embark on a case. It feels me with a purpose. I'm my own man again. Again I move wherever I want to, I answer to no one [. . .]and the great thing about this business is there is no end to it. It's bottomless just imagine that. Right now, right this very second, someone is cutting someone else's throat. It's amazing. (135)

Vinnie gets victory over Carter. He has made Carter a surveillance to surrender over him. He wins the case but at the same time he wants to quit from the case. It's mysterious or quite unpredictable that what Vinnie wants in the business. He exists leaving Carter alone on the floor. He has no clear idea shown in his last departure. Either he, again wants to return in his previous position alienation, revenge or what he means a new case becomes traumatic experiences for him.

In the first acts of *Simpatico* two olds friends meet for the first time in years in a cheap apartment in Cucamonga, California. The place is so small and barren that it makes the average not-bed motel room like a suite at the Ritz. Vinnie lies on the filthy, cotlike bed, apparently in the last stages of physical and mental dissolution. He's unshaven, his hair matted. The expensively dressed, immaculately lately groomed Carter walks around a heap of dirty laundry with care, as if he didn't want to soil themselves of his shoes. They talk edgily about the old days before they went their separate ways. Vinnie into hiding under a succession of assumed names in backwater towns, Carter to fortune, power and respectability raising throughbred rare horses in Lexington.

The Slobbish Vinnie baits Carter as much with what his ex-wife describes as the "alpologetic menace" in his voice as by what he says. To tell the truth Vinnie sneers, he always thought that Carter would run for congress: "You had that Aura about you. A kind of a, UL-Yuppie protestant aura that's become so popular these days" (17).

Carter not only has the aura but he also has the curse. Carter exists in what Sam Shepard seems to see as an especially protestant American limbo.

The play opens with the passive Vinnie has become restive living on the largeness of his increasingly successful friend. He doesn't miss Rosie, his ex-wife. She wasn't trusted anyway. He's even sardonically amused by Carter's own marital troubles with her. Vinnie also has a new girlfriend, which is the stated reason he has called Carter from Lexington to his Cucamonga highway. As the scene describes, the former relationships of characters are known. Its :

Carter peruses the room, crossing from one window to the next looking out, then moving to the sink. He is dressed in a very expensive being suit, dark tie, brown overcoat slung over on arm and a briefcase containing his cellular phone. His shoes are alligator loafers with little tassels [. . .] both men are well into their forties. (3)

This depiction of Carter's mobility on the floor is significant to know the Carter's behaviour. He is a reach and wealthy man who is dressed in very expensive cloth. On the other hand, Vinnie is living on a scattered room where everything is sparse. The different between cheap and expensive is the difference of power which they get from their former relation. That was then when Carter deceived Vinnie in the horse racing business with the help of blackmailing and betray, Vinnie became outdated.

Simpatico doesn't involve us in its story, so much as it blackmails us into it. Yes, it kept wondering what was going to happen next but not because it cared – it simply wanted to make sense of it.

The main characters are Carter, a successful businessman whose areas of property include a sleek country mansion, and Vinnie, an angry slob whose rotting bungalow lies in the middle sandy nowhere. In the meantime, Carter is getting ready to sell his family's prized racehorse but is interrupted from the deal by a phone call from Vinnie, who orders him to come cross – country to see him. Carter immediately hops on a plane. It is known by their 'talking' of 'scam'. It seems that one is concentrating on others but the other is distracting him. The conversation goes on a frequent pause which implicates their 'troubled' relation. As the conversation goes:

CARTER: Well, this isn't bad, Vinnie, cozy. Close to the mall. Little sparse may be. Picture, I had was that you were much worse of.

VINNIE: What's sparse about it?

CARTER: Well – it could use a lady's touch you know a few throw – rugs or something. What do they call those? You know – throw – rugs.

VINNIE: All's I need is a bed.

CARTER: sixties style, huh ?

VINNIE: I didn't have bed in the sixties.

Pause. (4)

Carter offers something great for the living of Vinnie. But Vinnie rejects all things as he says, "I don't" (4). His inner psychic trauma which he inherited from the past is – Incomprehensible now, so he becomes a traumatic survivor. Carter has shown 'authority' and 'sympathy' but Vinnie is frustrated. Vinnie falls in a capitalistic trap.

His society is the capitalistic one; it has a lot of drawbacks in which Vinnie realizes enforced alienation. The drawbacks of the society or the capitalistic system mentioned throughout the text are terrific such as harassment, invasion of privacy, trespassing, detection, modern scientific invention such as microchips – Fiber optics, floppy discs, mechanization, industrialization which replace the traditional, ordered and peaceful life of the people, extortion, kick backs, third party transfer, money laundering, cheating, deception, double crossing, treachery and vindication. By this drawbacks into the society Vinnie is alienated from his society. His alienating condition can be proved through his attitude towards the society and towards other characters throughout the text. Though he seems alienated his struggle to remain aloof from the fact of post-traumatic demonstration of horror, terror and danger supplements launch us into the fact that he is celebrating or experiencing the events as normal and general as he says, "Crisis is my middle name [. . .] I walk everywhere" (5-6).

As the play's plot complicates itself, the movement of character's personality demarks the line between winners and losers. The innocent characters are also victimized by the traumatic distress and disorder. Their structures of feeling leads them into the reign of treachery, of blackmailing to which other characters like Rosie, Cecelia and Simms should undergo.

The play is more densely plotted than is usually true of a Shepard work being the finale of a scam that appears to have begun 15 years before the opening confrontation in Cucamonga. Carter and Vinnie, pals since the sixth grade and brothers in every way except blood ties, had defrauded California's through bred racing community by switching two look alike horses to make some fast money. They later scotched an investigation into their activities by successfully framing the racing commissioner who had discovered their deception. When Vinnie left town, he

went into hiding. When Carter left town, he left driving Vinnie's 1958 Buick, taking with him Vinnie's wife Rosie.

The real reason is blackmail, but he doesn't want money. Unless Carter turns himself in he says he will make public some incriminating letters and photographs that will reopen the California investigation in this way to bring them both down. The question is the addled Vinnie seeking revenge or simply his own peace of mind? For that matter, why has Carter tolerated the threat represented by Vinnie all this time?

The answer is true of their past repressed desire which is shaped in traumatic experiences. Their symbiotic relationship and torture by their physic-revenge which ruins all the characters. There is a Cecilia an enchanting waif whom Vinnie has met in the Cucamonga Safeway, a young woman whose rich fantasy life doesn't prevent her from being one of the few people in the play who has her feet on the ground. Vinnie takes her as a means to revenge Carter.

Characters in the play *Sympatico* tell us about themselves rather than having other characters or the author tells us about them. They reveal their past guilt, loyalty and greed. They exist prior to the past or past action. It evolves rather than being about something, it is the thing itself. That movement in play consist of the repressed obsession to have a grasp of the event which suddenly can turn a dice. Through Vinnie and Carter, Rosie and Cecelia and Simms Sam Shepard has turned a human dice but at last, what he shows that all the remaining characters have spade. As he write at lost through Vinnie, a successer.

VINNIE: I don't want it all. I don't want anything you've got. You can stop sending me all your bull shit [. . .]. All your TVs and Japs car and carry golf shirts [. . .]. All your guilt money. You can keep all that. [. . .] you can have it all, Even Rosie. (132)

Vinnie, being suffered from the treachery don't want the offers of Carter. Once after blackmailing Vinnie's wife, Carter was sending TVs, jap cars and corns golf shirts to Vinnie. But it is Shepard who made a change on the notion of life, capital and money through Vinnie that Vinnie even in profit abandoned the business. He realized the events as traumatic exploration of self to which period of his time function. His realization of his obsessed dream to be a millionaire turned to a stone cancer of a good slate is significance of its demonstration. His alienation remains forever however he has no regret at all. He apologetically orders Carter to let the floor, "Go back home, Carter [. . .] the kids are waiting. It's Halloween" (134). Carter, also is seemed realizing the corruption which corrupted them. When Vinnie's requests to leave the home echoed over the room, Carter says, "Let me stay here with you, Vinnie" (134). Carter still wants to take Vinnie drawbacks but Vinnie's determinism or his obsessed passion to handle the forthcoming situation of post-traumatic experiences of management of horror and terror, stops him to agree with Carter. In this case both becomes recalcitrance and Carter's high society meets the Vinnie's low life.

From the very beginning of the play, there is something 'lacking' on communication. This 'lacks' of the dialogue distracts them still now. In the discussion of pictures; Vinnie and Carter discuss like this:

CARTER: Why'd you give them to Cecilia, Vinnie?

VINNIE: Just – I loaned them to her as proof.

CARTER: Proof of what.

VINNIE: That I actually am a detective. (38)

Vinnie, when utters the above last dialogue looks like a detective figure itself he again says: "I am not guilty. No, you're not Vinnie. And I will make sure she sees that your downfall was the result of bad company. Nothing else. Just plain old bad

company" (35). In this very scene of first act, Carter shows superiority, authority, morality and consciousness of the business over Vinnie. What the guilt Vinnie does towards Carter is unclear and Vague in this scene. Despite their past rivalry and treachery, in the beginning of first act, both major force try to reconcile (unite) each other.

VINNIE: I appreciate that.

CARTER: what.

VINNIE: That you came all the way out here. Just to talk. I appreciate that.

CARTER: No problem. Our friendship always comes first. you know that. Always has. (6)

From this very dialogue, their traumatic celebration is exposed in the fragmented or degenerated scenario of their life, a real truth. The situation goes more majestic when Vinnie says, "I've been extremely discredit [. . .] Because I could really hurt you if I wanted to [. . .]. I could demolish you if I really had a mind to. You haven't forgotten that you have" (7). Nevertheless, Vinnie's inner struggle and his interacting way is crude and irrational. He doesn't expose the real thing rather he frequently says, "I'm a detective. In this matter, it seems that Vinnie's repressed mind wants to take revenge upon Carter because the past haunts him frequently. But he had lost his past world and he must clamber to a new world. He doesn't do so rather he lives at the present hanging in the past experiences.

Carter informs Vinnie that Simms has changed his name and start to work into Carter's own industry as bloodstock agent. Vinnie responds that Simms has impersonated himself is an Irishman. He means to say that he can't believe Sims is "back in the mainstream", by impersonating himself he rather is removed from

himself twice: with his self i.e. his identity, and his social relationship. Vinnie replies Carter opinion that "some people have the capacity to take their knocks and keeps ongoing" (33). "I tried Carter I wasn't from a lack of trying I've changed my name dozen times and nothing from any of it. I have moved all over the place [. . .] nothing come from any of it just got-further and further removed" (33). By changing one's name and identity and going around the world mean nothing when one becomes conscious for his/her traumatic, repressed or dominated condition. So is the case with Vinnie. He has nostalgias of the past i.e. ordered and romantic but he is traumatized from all that romantic and ordered life due to the material competition of the capitalism. Vinnie's alienation becomes traumatic when he leaves Rosie for Carter, offers and says, "even Rosie."

In the capitalist world, humans are commodified and taken as no values. Labour has no respect expected and owner has no pity toward employ. The alienated labour intensified the capitalism, has many effects, consequences and relation. The twentieth century is a time marked for capitalistic evil or catastrophe In this respect as Jame Berger suggests, the relation between people and their business became problematic.

World wars, local wars, civil wars, ideological wars, ethnic war, the two atomic bomb attacks, the cold war, genocides, femines, epidemics, and lesser turmoils of all kinds – these events, and the visual representations of these events, have in large part shaped contemporary America modes of viewing the worlds. All things considered, we might well ask, as D.M. Thomas has his fictional Sigmund Freud as in *The White Hotel* what secret trauma in the mind of the creater has been converted to the symptoms of pain everywhere around us. (572)

The ground level of business is rotten without pity. All want to be benefited either way they have to pay a large amount of morality. The delapidation, selfishness and immoral practices on business can be seen in *Simpatico* through three triangular professional liar Vinnie, Carter and Simms.

Shady past 'obsessed' with the revenge motive threatens to ruin all the characters once and for all. Lies beget lies. Carter is about to sell for a small fortune, but also the same wavelength of deception and bribery that Carter and Vinnie Vibrate on. But the central conflict of the play relies on Carter's worry that the crimes of his past might come to light, which makes little sense. Not only has the statute of limitations long expired, eliminating the chance of legal prosecution, but his reputation within the horse racing community isn't likely to be endangered by what these days passes for youthful indiscretion. And so much is made about the "specifically a moral photos" Vinnie now has in his possession that imagined they must show Simms in sexual congress with a horse or something. But not they depict ordinary, albeit depressingly, boring and pathetic, sex acts. The quaintness, the characters evince simply is not appropriate for the worlds wise arena of horse racing.

Ultimately, though *Simpatico* is frustrating in the ways that plays often are not much happens not much changes and the story is merely about reveals that the ways things are. Carter gets stuck in Vinnies sad little world and Vinnie moves himself Carter's Winner circle as the two man metaphorphose into each other, it is seen the tiny distance that exists between two seemingly very different men. Rosie remains between them. Vinne is blackmailed by Carter with the help of Rosie. Rosie eloped with Carter. Vinnie calls it a luck. He says to Carter "But, for some reason you never were. Call it luck. Let's call it luck, shall we?" (45). Carter replies" luck had nothing to do with it [. . .]. We were both well aware of the risk going into it (45). Shepard

puts the relationship of characters as a thick pile; the more you search the item the more you puzzle yourself. All men boast themselves and announce 'a detective'. Cecelia says to Carter "You and Vinnie the "Detective" and the love ranger". Did you fool everyone or just each other" (47). Carter is about to state national trauma or historical trauma then he says "Why are you so thick Cecelia? Missouri's has raised some very shrewd citizens over the decades. Why aren't you one of them" (45). But Cecelia replies, 'you must be quite ruthless in business too, I suppose (45). Besides this when Carter says, 'Oh, yeah, I am a regular cut throat" (46). The things happen 'corrupt' that it would be no easy to categorize them.

Vinnie has his identity around something that happened long ago; Carter has been equally consumed with denying the past, Simms has simply on. When he tells Vinnie that because of the scandal he lost everything that mattered to him, Vinnie says, "I am sorry to hear that" Simms replies with the mysterious wisdom of experience. "Why should you be sorry?" He says "Loss can be a powerful elixir [. . .] I'm a Gambler, Mr. Webb. We go on hunches (60). It seems the real truth even Simms has no regrets and rages towards Vinnie and Carter. His 'trauma' remains in the grip of his hand and consists a mode of existence.

Unlike Shepard's *True West*, *Simpatico* is clearly more existentialist. It is a parable about regret and loss, it is a mature piece of writing. It dismantles the boundary of high culture and low culture and the basic idea of *Simpatico* is "know thyself." Knowing thyself and celebration of individuality have become dominant mode even in *Simpatico* as it is known from Vinnie's opposition towards Carter's arguments and says, "Well I didn't realize there was any big trauma. I thought you and Rosie were (28). Hence, they play has become a case study of internal and external conflict with psychological danger evoked with the big traumatic experiences.

Sam Shepard has dramatized the trauma by making character as traumatic survivors. Marxist's argument on capitalism and its aftereffects leading a human into reign of alienation, exploitation, hallucinations disillusionment is the suggestive factor, implicitly, to the realization of alienation and traumatic struggle. Traumatic struggle itself is a mode of existence which is, in addition shaped by the capitalist society where the relation between owner and labourer is in course of money. So it happens in *Simpatico*, Simms, the disgraced racing commissioner magnificently destroyed by money. After the scandal that ends his career, Simms moves to Kentucky, changes his name to Ryan Ames and sets himself up in the jumble business of researching the pedigrees of horses. Vinnie wants to sell Simms the evidence with which he and Crater farmed him, partly to redeem himself and partly for revenge. He is shocked to discover that Simms couldn't care less.

The alter ego pairs in "True west" and "*Simpatico*" which are central figures in Shepard' masculine mythology. The characters stem from the writer's deeply personal sense of his own double nature. He is on one hand Sam Shepard, world famous author and celebrity film actor, One the other, he is also the son of an alcoholic hermit who died in poverty in New Mexico. Shepard was born Samuel Shepard roger 3d', to distinguish him from his father he was called Steve. When he moved to New York in 1963, he changed his name from Steve Rogers to Sam Shepard, and his identity changed as well as in *Simpatico*. From this, unquestionably, it is a relation of Shepard's traumatic experiences which had remained in his repressed unconscious desire. Shepard's way of creating dialogue between who – I – am and who I – was or who I – might – have – been all of whom have a perplexing way of existing in a single human psyche. Anyone who has ever lost an important job or ended a marriage can relate to the existential free fall, the play *Simpatico* depicts. Nevertheless

obviously, it echoes the sound of love; in cases, there is an underlying bond of love between two male characters who are inarticulate when it comes to expressing those feelings, and their inarticulateness leads to aggression.

CARTER: I flew all the way out here just to talk, Vinnie. Do you
wanna talk or do you wanna be cryptic and waird:

VINNIE: I appreciate that.

CARTER: What.

VINNIE: That you came all the way out here. Just to talk. I appreciate
that.

CARTER: No problem. Our friendship always comes first. You know
that always has.

VINNIE: If you say so.

CARTER: I do.

VINNIE: I haven't asked you for much special treatment over the
years, have I Carter?

Carter: No you haven't. You've been very understanding about this
whole business. (6)

This very conversation bring us into the world of friendship, love, good and honesty. Though, in the present both are the products of evil show their goodness and friendship. Despite their past, despite their forthcoming relations of blackmailing they focuses on the spirit of friendship. Cecilia also say to Carter, "continuity. Everything seems so busted up to me. Like I've lived a dozen different dives. But a long-lasting friendship. That must be a very nice thing to have" (37).

Shepard's Vinnie and Carter love to hear themselves talk, they may even repeat a line of dialogue or a cliché or phrase in few different ways, as if a voice

talking, or imagining out loud, could, if only momentarily, control or create reality. The individualism finds its truest manifestation in the way each character uniquely shape language. The isolated characters view themselves from the outside or past. Description becomes a function of consciousness a way to convey the fullness and fluidity of the moment; only then can the event of the past be present in the memory of the one speaking. It is clear cut when Vinnie reflects his past image and says:

VINNIE: (Sudden burst): HE STOLE MY BUICK, ROSIE ! HE
STOLE MY BUICK AND HE STOLE MY WIFE.

ROSIE: You know, for a long time. I kept dreading this confrontation,
I had little nightmares about it. But now that it's here, it seems
dull actually stupid. (51)

The uneasy relation of past between Vinnie and Rosie (Vinnie's ex-wife who was eloped with Carter) is revealed at present. Shepard's Rosie's female expression is that the women rarely given all things to say that can stand alone. The voice of consciousness, of the emotions, of reason, of triumph, and of failure, too- and finally of America- is a man's voice. This is 'trauma' of women.

Since the sixties the culture has tended increasingly to define all aspects of human interaction – politics, law, business, psychoanalysis, sexuality, work 'in' terms of performance (The term used to mean "behaviour" or accomplishment" unless, of course, one was speaking of the theatre). Now, life is viewed in terms of spectacle. Since play is not only the dialogue, plot and story but it is meant to be performed, Shepard's characters reflect author's belief in performance, that is, the spontaneous creation of other scenarios within the main story line of play – as a technique for dealing with the "reality" of a given moment. His characters make spectacles of themselves. Shepard's conception of characters speech is so integrated with individual

being that for any character to imitate someone else and transform his way of speaking (that is, his way of thinking) is to give up his identity. *Simpatico* signals a representation of characters that owes less to Freudian psychology than to the development of the narcissistic personality which is increasingly defining the individual of today –in cultural, sociological and psychological terms; such as, in the beginning of the play Vinnie's and Carter's lack of interaction of understanding. To the extent, that they refuse to give up the uniqueness of the individual imagination to group psychology that they are mode of survival in a traumatic institutionalized world. *Simpatico* is always celebrating the loss, and corruption and ideals without offering solutions and without actually dealing with moral issues. Their morality is hidden in form. Vinnie, Carter, Rosie, Cecelia, no one mourn their fall from grace.

IV. Conclusion

Sam Shepard, through Vinnie and Carter, stimulates our impulses, makes involvement of us with the story not only by creating the suspense in plot but by the shady past of characters. In *Simpatico* past is more important than the present. Around the whole play, it is discussed the past lives of characters. The shady past which is neither attainable nor avoidable haunts and tortures them at the present. So, it concludes that the haunting of past to the present becomes traumatic when the psychological realism is about to held in their life. Trauma, a mode of explosion of repressed obsession has become a dramatic discourse in the late twentieth century literature. As it is a form of terror management which is neither true nor false only the inevitable disaster to be handled; Vinnie's traumatic existence exposed in the time of his interaction with his ex-wife, is a dramatization of trauma. Vinnie, a victimized personality of capitalistic evil, exists. While Carter easily says to Vinnie that this is reality of business. In the business Vinnie loses social status but gets knowledge of nature of business; on the other hand, Carter meets low life. Shepard's principal characters already have an inner life from the province of their past. What it means is that the characters preparation as the incorporation of understanding and composition of past and present. Vinnie and Carter are still haunted by what they did. Carter seems to have left the past but when Vinnie calls him to come out to the coast he is drawn back to the past. His past comes into exposition which becomes traumatic.

Simpatico is the name of race horse Carter is about to sell as the story begins; it's also an allusion to the mutable alliances Carter and Vinnie. Vinnie and Rosie, Cecilia and Simms, Rosie and *Simpatico*, horse country and flesh country that shift during the course of the story. Shepard doesn't let characters to enter from an emphatic shift in the pattern of discourse – away from characters who are obsessive

and self-absorbed. This obsession of past of Vinnie, Carter and especially Rosie signals the forthcoming traumatic experiences and relationship between them. If American culture is moving more and more towards the production and consumption of imagery, it has to do with the aestheticization of feeling of history, of the self, of politics, of personal relation; our fragmented world has lost the means to express itself in a unified symbology. In *Simpatico*, Shepard's glorification of the frontier ethics and its concomitant isolationsism, oppressive view of women is the persistent criticism of the American life. It is the mark of Shepard's provinciation and his essential Americanness where as in *Simpatico* high society is meeting the low life."

The play has challenged the norms, value, codes and conducts of post modern era of 1960s. It is a representational art, dialogic in nature. The play has attempted to disclose the dialogic relationship between individual and society. Individual wants to cross the social boundaries i.e. social circle to establish new norms and values but the same time he/she is dragged with by the social consciousness.

Simpatico is a revenge-tragedy which has depicted Carter and Vinnie's symbiotic relationship which remains fixed throughout the play even as their roles begins to change. Through them, *Simpatico* launches us into the world where the line between winners and loser is as treacherly thin as the razor blade. It ends on a note that seems more theoretically correct than emotionally fulfilling.

At last, *Simpatico* launches us into the reign where the characters persistence struggle to attain higher goal has been diminished and shown in a disintegrated way. From this very condition, the present researcher comes up to the conclusion that their repressed obsession of past is still haunting them but at the same time they survive the situation and their traumatic experiences. They are traumatic survivors and Sam Shepard seems to be a traumatic exposé or explorer.

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