CHAPTER ONE

INTRODUCTION

1.1 Background: Modern American Drama

After the First World War American Drama becomes for the first time a widely recognized instrument of national expression; the modern theatre, in its initial stage responded to the new literary climate with infusions from the experimental and critical drama of such European writers as Henrik Ibsen, August Strindberg, George Bernard Shaw and others. Eugene O' Neill was the leading experimentalist of the Provincetown group in 1916. He emphasized a content of psychological analysis and symbolic representation of character. Later Maxwell Anderson attained a position second to that of O' Neill. The little theatres developed regional writers. Social and problem play attained special brilliance in the hands of Rachel Crothers, Philip Berty, George kelley, George S. Kaufman, Marc Connelly, Sidney Howard, Robert Sherwood and others. These authors were interested in character analysis rushed to strip away the veneer of society in search of primitive support for naturalistic or deterministic interpretation of life. O' Neill did in *The Emperor Jones* (1921), *The Hairy Ape* (1922), and in other plays. O'Neill, Robinson Jeffers, and William Faulkner were the three most successful of many American authors of the period who explored the subconscious as a means of characterization and drew on concepts of primitivism to shape their works.

To the authors of 1920s, the stupendous totality and horror of World War was an inescapable demonstration of the mechanistic theory of history and human life. The human personality was dwarfed as much by the dehumanizing magnitude of modern events. Individual identity has been diminishing more intensely ever since. The important

fact for literary history is the vast disillusionment of American liberals and writers which coincided with the national extravagance, corruption, and social decadence of the so called Jazz Age. They were affected by the shocking prevalence of corruption and irresponsibility in both government and private enterprise. Most of the writers had expressed postwar spiritual and moral collapse through their dramatic statements of writings. Sinclair Lewis earned fame as a satirist of bourgeois success and the dullness of small town culture through his *Main street* (1920) and *Babbit* (1922).

The psychological probing of personality continued by Sherwood Anderson, E.A. Robinson, and Cather, was augmented by the Freudianism of O'Neill. He developed his powerful rein of spiritual symbolism, between 1919 to 1928 in his most of the plays such as *Desire under the Elms* and *Strange Interlude*.

During the Depression turmoil of 1930s, leftist sympathy emerged as a more important part of mainstream literature. This was the only period in the USA marked by a formidable presence of proletarian literature and art. Money lost its glamour except in the escapist worlds of movies and popular fiction, while serious writers recorded the plight of the poor and observed the isolation of the rich. Such leftist feelings can be found in Edward Dahlberg's *Bottom Dogs* (1929); Michael Gold's *Jews Without Money* (1930); Steinbeck's *Grapes of Wrath* (1939); and Richard Wright's *Native son* (1940).

After 1950s, faced with continuing inflation, American poverty cried out for help. A population explosion found the nation unprepared, the terrific pace of automations rapidly urbanized the landscape and possibilities for lives of self fulfillment and independence on the land almost disappeared. Increasingly separated from the natural sources of their being, Americans now inhibited a world of high mobility that threatened

2

to unravel a social fabric woven from threads of individual relationships and stable communities. The war and industrialism affected the large centers of black population, their long-neglected problems of race and civil rights and thrust themselves into public view. Postwar writers carried with their new forms, to further limits of the impulses begun by the generations of the First World War Drama, Poetry, and fiction continued to employ expressionism as a tool for exploring human nature and behavior, particularly the non-rational and the violent with imagistic directness and symbolic economy. American theatre continued to thrive for a time, but after the 1960s Broadway was increasingly given over to glassy spectacles, a condition resulting from high production costs and the competition of movies and television. However, Tennessee Williams earned deserved acclaim with rich, moody dramas set in the south, notably *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1947), and *Cot on a Hot Tim Roof* (1954).

Arthur Miller contributed to the postwar stage, one of his country's greatest plays, *Death of a salesman* (1949), a moving study of the tragedy of the common man by which he believes modern literature has taken toward the purely psychiatric view of life or the purely sociological.

Death of a salesman is considered Miller's master piece that established him as a major voice in the post war American theatre. In the story of willy Loman, Miller believed that he had created the tragedy of common man. Willy stands for every American who wants to get ahead, to dream that he and his sons will be well liked and prosperous. The problem is that his only standards are popularity and success. His feelings are not understood by his family members as well as other people. At last, his alienated being can not face the challenges of the hypocrite world and kills himself.

3

The Crucible (1953), a witch -hunt drama endures for the continuing relevance of its allegory. *All my sons* (1947) explored societal conditions that would wreck people's lives. This shows Miller's strengths: his uncompromising vision of what a moral society should stand for and the failures of individuals to abide by or to find their own standards of integrity.

Similarly *A View from the Bridge* (1956) poses the struggle of a tormented man against the values of his own society. The personal and political implications of Eddie's tragedy were once Miller was familiar with, since the playwright has been called before congress and asked to betray friends who have been communists. *The Price* (1968) is about two brothers who struggle with each other for the meaning of their lives and their family history as that of Sam Shepard's *True West* (1980).

Edward Albee, the playwright of 1960s was most influenced by O'Neill and by the absurdist drama of European playwrights especially Samuel Beckett. *Who is Afraid of Virginia Wolf* contains expressionistic elements. Landford Wilson, David Mamet and Sam Shepard have been great innovators in American drama since the late 1960s. Their works like Albee's, reflect a spectrum of styles- Realism, Expressionism and Naturalism- as does the work of other important contemporary playwrights.

The dramas of 1970s expressed the pessimism of a post Watergate and Post - Vietnam culture. While much of Broadway reinstated realism and the well made play, experimental theatre challenged them.

Sam Shepard is widely admired for his enigmatic portrayals of family and societal tensions. He was one of the most important experimental playwrights of this period, though his work was not commercially successful as that of mainstream play wrights. His

Curse of Starving Class (1978) and Pulitzer Prize winning *Buried Child* (1978) captured a sense of American disillusionment. His meditations on American myths, such as the cowboys or the failure of American dream appeared in later works.

1.2   Sam Shepard and his Works

Sam Shepard, one of the most prolific contemporary American playwrights, was born in Fort Sheridan. Illinois, USA, on 5th November, 1943 as Samuel Shepard Rogers VII. But his father was a career man in the army and like most "army brats", Shepard found himself essentially uprooted, moving from base to base around the country. His account of the career as a literary writer began with the publication of his first plays *Cowboys* and *The Rock Garden* premiered at the theater Genesis in 1964. Both these plays can be ranked as father-son plays in which sons attempt to extricate themselves both physically and psycho-spiritually from their father or father surrogate. The sons succeed in breaking free by defeating the father by a competition of some sort.

Sam Shepard has written forty- five plays, eleven of which have won Obie Awards, and has appeared as an actor in sixteen films. In 1979 he was awarded the Pulitzer Prize for Drama for *Buried child* (1978), and in 1984 he gained an Oscar nomination for his performance in *The Right stuff*. His screenplay *Paris, Texas* won the Golden palm Award at the 1984 Cannes Film Festival, and he wrote and directed the film *Far North* in 1988. Other plays by Sam Shepard include *Curse of the Starving Class* (1977), *True West* (1980), *Fool for Love* (1983), A *Lie of the Mind* (1985) and *Simpatico* (1994). In 1986 he was elected to the American Academy of Arts and 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.

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, television, and bizarre family life. Moreover, his plays express a sense of loss, nostalgia for the original rural world and the national myths, destroyed by pragmatism, money and power. Shepard had repeatedly examined the moral anomie and spiritual starvation that label the world of his drama. Furthermore, his plays primarily deal with a social order in conflict be it with emerging counterculture, or its own mythic and idealized past. But beneath this conflict often lies a more archetypal struggle, that is, between fathers-sons, brothers and friends.

Sam Shepard's plays are saturated with the familiar myths of popular culture; they deal with them in the unfamiliar methods of modernist art. If the plays seem elliptical and disjointed, this is because, like so many contemporary artists, he has abandoned the conventions of coherence − traditional means of characterization, narratives, dialogue, structure and so on − and has attempted to create a theatre in which emotional, psychological or spiritual states are presented directly to the audience. Shepard's characters often seem unmotivated, implausible, and inconsistent at first not because they are not untrue to life but because we confuse "true to life" with the conventions of psychological realism.

Shepard's works can be roughly divided in the three periods. The early plays, mostly one actor from 1964 to the early 1970s, were abstract collages, elusive but intensely concentrated sketches, and fragmentary but resonantly linked anecdotes, characterized by lyrical monologues, abrupt shifts of focus and tones, and stunningly visualized climaxes. These plays (*Red Cross, Chicago, Icarus's Mother,* etc) were about their highly charged atmospheres - terrified loneliness, for example, or sexual betrayal, or

paranoid despair - their surreal dislocations perfectly conveyed Shepard's sense of the psychic pressures of contemporary life.

The second group plays deal with the ways the artist persues his identity and freedom even if it results in isolation and betrayal, the ways the artist is at once essential and intolerable to his society. These works invariably see the writer as a visionary sometimes in parable form (Howard in S*educed*; the man in *Geography of Horse Dreamer*), often obliquely (the Musician in *Melodrama Play' Cowboy Mouth, The Tooth of Crime,* and *Suicide in B-Flat*), and twice directly (The screenwriters in *Angle city* and *True West*). One of the characteristic figures of the media century from Franz Kafka to J. D. Salinger to Woody Allen - has been the artist who publicly exposes his/her deepest feelings while at the same time ruthlessly concealing his private life. Shepard discovered in this theme a profound metaphor for contemporary life, brilliantly exploring our paradoxical need for both individuality and belonging.

Again and again in Shepard's plays, the characters are shaman figures — those pop-heroes embodying their national obsessions, Cowboys, Criminals, rock stars, who confront the psychic traumas that result when the integrity of the self comes in to conflict with the compromises of community. Striving to escape the confinements of the flesh, the family, the culture, these heroes — who frequently refer to themselves as "escape artists"— are either victimized by a civilization and turns their history into cultural debris or spiritually kidnapped, their gifts corrupted, their souls poisoned ("you got the genius" the gambler tells the dreamer in *Geography*, " somebody else got the power)". The shaman figure thus allows Shepard to explore the paradoxes at the core of the American experience — the contradictory desires for self and community, for freedom and roots, for

7

escape and family. These paradoxes contain their own paradoxes, for he realizes that self, freedom, and escape may disorient as well as liberate, and community roots and family may nourish as well as confine.

So to say that Shepard's major theme is a lament for the old west is to overlook the fact that his plays imaginatively link the nineteenth century obsession with the frontier spirit and the 20th century obsession with the alienated self. In this sense Shepard is at once as quintessentially American as Melville or Whitman; as quintessentially Modernist as Beckett or Handke.

Of course, the conflict takes place both between and within individuals. It often happens in his plays - culminating in the relationship of the brothers in *True West* and of the intimate friends in *Simpatico* that two characters battle over the turf of the soul, and the shifts of identity between them. The shifts of power, so bewildering to the rational mind, make perfect sense when regarded not as struggles between separate characters so much as contradictions with in the solitary spirit. "I think we are split in a much more devastating way than psychology can ever reveal", Shepard has said. He is committed to exploring the eternally urgent conflict between head and heart, between self and society. And since they are at once interdependent and irreconcilable, it's no wonder these plays seem at once so passionately engaged and so restlessly inclusive.

The plays, categorized under third group are two great "family plays", are *Curse Of The Starving Class* and *Buried Child* (and to a certain extent *True West* which combines the themes of artistic corruption and family disintegration). In these two plays the hero after his visionary quest, returns home, to the place from which he originally

escaped, to confront the desolating paradox at the heart of the family-the fact that simultaneously defines our being and denies our existence.

"I've American scars on my brain", Shepard has said while he was in England. Further he says. " [. . .] The more distant you're from it the more implications of what you grew up with start to emerge. You can't escape; you can't get out of it. But there is always that impulse toward another kind of world." The odyssey, we have known since the Greeks, is a circle, and Shepard's heroes have finally realized that the trip outward eventually inevitable, becomes a trip backward, that the quest for spiritual liberation must circle back to its beginnings. The hero has no choice but to accept his past, while still striving to transit. He has no choice yet his freedom lies in this very recognition.

Summing up, Shepard's dramatic universe is complicated and largely unhappy place where characters suffer extraordinary anxiety due to the instability and inauthenticity of the world which surrounds them. In short, they are on guard against lies fed to them by the media. Shepard and many of the characters endeavor to defend themselves against the weight of the past and the anxiety of the present by searching out a deeper, more essential origin (or origins) through which to establish a viable identity.

1.3   Simpatico and Critics

Sam Shepard's best play of 1990's *Simpatico* was first produced at the Joseph Pap Public Theatre in New York on November 14, 1994. The play is full of buried enmities, porous identities, falls from grace, talk of bloodlines and troubled relationship. The characters are mentally disturbed, eccentric, and unable to reveal themselves in certain emotional states and to establish communication among them. The plot of the play develops as follows:

Vinnie's been hiding out, leading a low-profile life in Cucamonga, California, after being involved in a very shady deal with his old friend Carter. About to be caught in a race-track scam, the two set up and blackmailed the local commissioner, Simms, into silence. To add comic insult to injury, Carter then ran off with Vinnie's wife Rosie, (Also involved in the set-up) and his Buick.

Simms is now a blood stock agent in Kentucky, under assumed name Ryan Ames satisfied to let sleeping dogs lie. Carter becomes a successful horse-breeder there and sends monthly checks to buy Vinnie's silence. Vinnie has grown tired of his lonely life in hotel rooms and wants to past behind him, so he decides to come clean.

He Summons Carter to visit him under the guise of needing help with a woman who has had him arrested. Carter arrives in California where Vinnie threatens to go public with the information if Carter does not turn himself in and help with his woman problem. Trying to placate Vinnie, Carter visits the woman, Cecelia, only to find she's a friend of Vinnie's and there was no arrest. Upon returning to Vinnie's room, Carter finds Vinnie has gone, along with the incriminating evidence of their crime. While growing more and more anxious, Carter receives a call from Simms telling him that Vinnie has visited him. Thinking Vinnie has offered to sell Simms the evidence, Carter sends Cecelia, duped into believing she would go to the Derby to offer more to Simms than Vinnie's offer to get the evidence back. Simms turned Vinnie down. Vinnie, than goes to Rosie, who also balks, but he leaves the evidence with her anyway. At the same time, Cecelia fails to convince Simms to take Carter's money, and Carter slowly deteriorates from his panic, fear as he awaits Vinnie's return. When Vinnie does return, he does not tell Carter what happened and rejects his old friend, even as he watches him mentally and

physically disintegrate before him. Roles have reversed as it seems Vinnie free of the weight he has carried on, and Carter thinks he is waiting for forthcoming disaster upon him. But Vinnie takes his hand out from the case as he is failure, and returns to his own position.

It is not amazing that successful literary piece of writing receives many critical responses, so is the case with *Simpatico* from its first production in New York. Some critics focus on its staging with symbolic significance, some on allusions and myths. Others focus on its thematic content.

One of the critics Don Shewey finds the representation of writers alter- ego and his own double nature. "To my mind, the alter-ego pairs in *True West* and *Simpatico* are central figures in Shepard's masculine mythology." He says, " these characters stem from the writer's deeply personal sense of his own double nature." he is, on the one hand, Sam Shepard world famous author and celebrity film actor. On the other hand, he is also the son of an alcoholic hermit who died in near poverty in New Mexico. Shewey further says, "Plays such as *True West* and *Simpatico* are Shepard's way of creating who-I- am- now and who-I- was or who-I-might-have - been, all of which have a perplexing way of coexisting in the human psyche like distant relatives who come to visit and stay for years." *Simpatico* is clearly more existentialist. It is a parable about regret and loss"(New York Times).

"Viewed as an overarching dramatic work, *Simpatico* probably deserves a few knocks", Robert Burstein writes, " but I found it as absorbing evening nevertheless, Shepard's best since *Buried Child*-not because of the cryptic writing but because of its mysteries. I admired it, largely for its acting values "(28). The trouble is that a coherent

dramatic purpose tends to get lost in the underbrush. "*Simpatico* is tantalizing enough in its narrative twists and turns to hold your interest, but what it finally delivers is not sufficient substance to reward your patience"(28). Sibling rivalry is the nub of the action between these long time companions. He says," The playwright draws a familiar contrast between a silk successful achiever (Carter) who is nevertheless riddled with guilt, and a disheveled, disreputable loner (Vinnie) who maintains the moral high ground" (28).

Reviewer Jack Kroll in *Newsweek* writes, "Shepard is tossing his characters like human dice, coming up with different combinations to express the indeterminacy of relationships, with their hopes, betrayals, transient scores and inevitable crapping out" (68). In this way he probes into the presentation of characters with thematic issues. He says. "Shepard's plays used to burst with revelation, but here he's sticking messages all over the play like past it notes. 'You're in your little hell I'm mine,' Rosie tells Vinnie. And the sentimentalizing of horse racing makes Shepard sound like a bourbon glazed sport writer instead of the complex part of the corroding American frontier" (68).

Reviewer from *Time* Richard Zoglin finds the nostalgia, lack of wit and poetry in the play:

> His new work, [. . .], seems an exercise in nostalgia for his old, Avant-garde self. The plot is purposely spare, and the dialogue maddeningly elliptical, raising only to an occasional pretentious epigram, people drifting apart . . . it's worse than death.' [. . .] Shepard's word play lacks the wit and profane poetry of more accomplished practitioner like David Mamet. *Simpatico* is both coy and lazy: it invites the audience to fill in the gaps to look for meanings. (82)

Michael Feingold, of *The Village Voice*, the champion of Shepard's early plays, writes that "for its all playfulness, *Simpatico* has a strangely pallid tone; it feels less like a Shepard play than a B - movie script by someone who has read a lot of Shepard. The rhapsodic speeches and fraught quirky tableaux tend to be offered with an apologetic smile, as if the author knew his material was too familiar but did not know what to write instead" (77). He writes, "Every speech curves in unexpected directions, and the winding progress of the scenes keeps luring you in" (77).

In this manner, *Simpatico* has been studied from various perspectives, and the present study, untouched by others, aspires to see how the drama reflects the alienation of modern man in American society and how they are being victimized by the anarchy and chaotic situation of contemporary postmodern capitalistic norms and values.

1.4   Alienation as Underlying Structure of Simpatico

Alienation persists and keeps affecting the behavior and activities of protagonist. Behind every work he does, the sense of alienation persists. Hence alienation an underlying structure.

The present research study is an attempt to analyze the Sam Shepard's one of the prominent plays *Simpatico* (1994) on the basis of its attempt to depict the alienation of modern man who suffers with the loss of order, chaos, fragmentation, sense of dislocation. Characters of the play are victimized with the confusion of their present situation of the capitalistic world as well as the sense of the guilty past. Even innocent characters are victimized by the post modern activities: black mailing, sexual betrayal and Harassment.

13

Due to the parameter of the American capitalistic society and culture, people suffer in the modern world. These very people are discussed and analyzed through the Characters' interaction and dramatization of the thematic structure in the play *Simpatico*. The play presents deception, blackmailing, separation disturbed male bonds, and infidelity. The eccentric characters who take the events in his/ her own psychophrenic way become the underlying pattern to show such issues.

The play is representational art, dialogic in nature. It evokes the voices of different characters, their attitudes and their behavior. Moreover, it shows the dialectical relationship with the social norms and values. Vinnie, one of the main character of the play, though he is passive, frustrated, and primitive in the initial stage of the drama, becomes more active and challenges the social mockery upon him. He reveals Carter's treachery upon him and the loyal, honest Racing commissioner Simms. In this sense the play has attempted to disclose the dialogic relationship between individual and the society. Individual wants to cross the social boundaries i.e. societal circle to establish new norms and values but at the same time he/she is dragged within by the social consciousness. The characters' powerful attempt to oppose the dominant themes of postmodern American society (separation, anxiety, fragmentation, dislocation, temporality etc.) is not any thing but their lamentation for the loss of order and permanency. Their attempt is transformed in lamentation since they are the product of that very society and culture. They are trapped within the social norms and values. Their alienation remains permanent and unsolved due to the prevailing values of capitalism.

This research work has been divided into four chapters. The first chapter basically presents an introductory outline of the study. It incorporates the explanation of

the hypothesis in terms of how alienation is the underlying pattern of the play. It also provides a brief introduction to the writer and his works as well as historical back ground of modern American drama. The second chapter is meant to develop theoretical modality that is to be applied in this research paper. It generally focuses on alienation, Social alienation and emancipation of human being from it.

The third chapter of the research is an analysis of the text at a considerable length on the basis of the second chapter. It will sort out some extracts from the text to prove the hypothesis of the study. This chapter will serve as the core of this work. It will attempt to reveal the alienation of the characters and how they struggle against it to emancipate themselves. The forth chapter is the conclusion of the entire study. On the basis of the analysis of the text done in chapter three, it will conclude the explanation and arguments put forward in preceding chapters and show that alienation forms the underlying structure of the play.

The significance of this study is that it will enable the reader to comprehend and appreciate the incredible achievement Shepard made in *Simpatico*. By touching an issue that has always been valued by mankind, this study intends readers to understand alienation from characters presentation in *Simpatico*. So, it is significant to explore this side of the play to fully recognize its importance in establishing a universal issue of alienation.

CHAPTER TWO

THEORETICAL MODALITY: ALIENATION

2.1 Historical concept of Alienation

Alienation is the result of estrangement or isolation from a natural or social context. It is an individual's psychological state where one does not see his relation with the grand structure of the social system. Therefore it is subjective experience. This feeling makes one separate from a given context. Through this alienation man regards himself as worthless and ascribes everything worthwhile to another being. Five senses of alienation were distinguished by Melvin Seeman "On the meaning of Alienation", at a time when the concept was emerging as the central one in social and political theory; "Powerlessness, normlessness, social - isolation, meaninglessness, and self - estrangement" *(American Sociological Review, 1959)*

Alienation is the act or result of the act through which somebody becomes or has become alien to something or somebody. It is the one's turning away or keeping away from former friends or associates.

The Columbia Dictionary of Modern Literary and Cultural Criticism defines alienation as: "the recognition of the self as a distinct and separate entity within a larger and frequently antagonistic society in the basis of alienation" (7). The first expression of Alienation can be found in western thought in the Old Testament in the concept of idolatry. It doesn't mean that man worships many gods instead of only one. Idolatry is always the worship of something into which man has put his own creative power and to which he now submits, instead of experiencing himself /herself in creative act. He/she

has become estranged from his own life forces. Eric Fromm the American psychoanalyst supports it in his work *Marx's concept of Man*. He writes:

> [. . .] the essence of what the prophets call idolatry is not that the idols are the works of man's own hands- they are things, and man bows down and worships things; worships that which he has created himself. In doing so he transforms himself into a thing. He transfers to the things of his creation the attributes of his own life, instead of experiencing himself as the creating person; he is in touch with himself only by the worship of the idol. (44)

Thus, when a person can not experience himself in his labor, he becomes weak since what he believed more is the power of an idol which is his own creation. Fromm writes, "The more man transfers his own power to the idols, the poorer he himself becomes [. . .]" (45). As the result he becomes alien to his own creation. Idols can be every man-made object. They can be a god like figure, the state, the temple, person's possessions, art, language, ideas etc.

The theme of alienation, estrangement, outcastness, and loss— is an archetypal theme in human life and history. Adam and Eve were estranged from God and outcast from Eden: "In all religions, the possibility of man's estrangement from the divine order is fundamental; ... The possibility of "alienation" is predicted on the nature of human development, of social organization, of religious thought, and of history" (Keniston 451)

Likewise, the idea of alienation can be found in the work of Plotinus, the neo-platonic philosopher and in the theology of Saint Augustine and Martin Luther. They

believed that it is expressed in the struggle to dissociate or alienate-oneself from one's own imperfection by identifying with transcendental perfect being.

George Wilhelm Friedrich Hegel, the German philosopher coined the concept of alienation. For him alienation was an ontological fact: " What mind really strives for is realization of its motion; but in doing so it hides that goal from its own vision and is proved and well satisfied in this alienation from its own essence" (*The philosophy of History, 47*). It was rooted in nature of man's existence in the world. There was an inherent dissociation between man as subject and man as object. For Hegel, alienation is "discordant relation" between the individual's actual condition and his essential nature.

This view of alienation, rooted in German Idealism and metaphysical perspectives, becomes the basis for a radical critique of society and its institutions. Some philosophers of the time influenced and received Hegel's concept and applied it into socialistic interpretation. Among them Karl Marx and Ludwig Feuerbach transformed the concept of alienation into a materialistic and secular idea. Now, the alienation was not abstract idea and metaphysical perspective. It was a product of specific forms of social organizations. For Ludwig Feuerbach, the source of alienation lay in the institution of religion. The myths of divine power were merely ways in which man projected his own humanity outside himself, locating his own capacities and sensibilities elsewhere.

Contrarily, Marx wrote in the book *Thesis on Feuerbach*," Feuerbach resolves the religious essence into human essence. But the human essence is no abstraction inherent in each single individual. In its reality it is the ensemble of the social relation"(122).

Writers like Fromm, Kehler and Pappenheim use 'alienation' to describe a variety of conditions ranging from the separation of man from nature to the loss of pre-capitalist

work relationships, from man's defensive use of language to his estrangement from his own creative potential, and from "the worker's loss of control over the productive process to the individual's feeling of social or political powerlessness" (Keniston 452). Of course the purpose of such writers is to suggest that all of these different phenomena are connected with some characteristics of modern society. Most usages of 'alienation' share the assumption that some relationship or connection that once existed, that is, "natural, desirable, or good", has been lost.

Alienation always has an object of a focus. For example, self-alienation discussed by Fromm, Honrey and others implies a lack of connection between an individual and some deep, vital, and valuable part of himself or the 'alienation of the intellectual" implies his lack of commitment to the values of his society, or "The alienation of the modern worker points to his lack of relationship to the work process or to his own labor" (Keniston 453). However, not only focus but also there are three more questions that can be asked for the condition of alienation:

> *Focus:* Alienated from what?
>
> *Replacement:* What replaces the old relationship?
>
> *Mode:* How is the alienation manifest - Alloplastic or Autoplastic?
>
> *Agent*: What is the agent of the alienation? (Keniston, 454)

However, the concept of alienation was first generalized by Karl Marx (1818-1883) that alienation was not only in religion, but also in other cultural manifestation as well as in actually existing political institution and economic activities, especially because of the worker's lack of control over conditions of work. Karl Marx takes alienation as a "psychic distance." Marx takes alienation as the worker's literal and

psychic distance from the product of his labor which leads ultimately to the destruction of human beings and their familial bonds through the power of capitalism. For Marx, too, the working class people can get victory over the capitalistic system as they takeover the means of production. As there is not private property, there is no alienation Gaarder writes:

> "Under the capitalist system, the worker labors for someone else, his labor is thus something external to him. The worker becomes alien to himself. He loses touch with his own reality. Marx says, with a Hegelian expression, that the worker becomes alienated." (Gaarder 397)

In the modern capitalistic world, one of the exploiting forces is economic system of capitalism. In this system, "fragmentation of the object of product entails the fragmentation of its subject" (Lukas, 89). The division of labor becomes the process of reification i.e objectification or comodification of labor which is not the part of worker's self. As Marx says;

> Through the subordination of man to the machine the situation arises in which man are effaced by their labor; in which the pendulum of the clock has become as accurate a measure of the relative activity of two workers. [. . .] Time is every thing man is nothing. [. . .] Quality no longer matters. Quantity alone decided every thing. (Qtd. Lukac, 89-90)

He means to say that alienation in the present society is due to the "objectification of man's species-life" (*Manuscripts* 102). The reified, mechanically objectified performance of the worker is wholly separated from his total human personality. He is a mechanical part incorporated into a mechanical system. Lukacs quotes, Marx's concept in

20

Capital as follows" "As labor is progressively rationalized and mechanized, his lack of will is reinforced by the way in which his activity becomes less and less active and more and more contemplative" (Lukac, 89).

Furthermore, when labor is destructive not creative, undertaken and coercion, not as free play of force not flowering man's physical and intellectual potential, when labor is divided, then labor is denial of its own principle; it becomes alienated labor, therefore lost the principle of man; man looses his/her unity. Division of labor not only "destroyed unity by introducing inequality among the various occupations it created but also reinforced social inequality. Labor was not, and still is not divided up into equal parts but is divided for the profit of the stronger and the disadvantage of the weaker" write Ernest Fischer and Franz Marek (*Marx in his words,* 37).

The Alienated labor intensified in capitalism, has many effects, consequences and relations. As Marx categorizes types of alienation in modern capitalistic world are as "The alienation of man from the products of his own activity; from his productive activity itself; from his human essence; and from external society or other man" (*Economic and philosophic Manuscript, 113*).

In short, considering the oppression and exploitation of the capitalistic modern world he further says that," oppression and an exploitation that knows no bounds and scorns every human dignity" (90). The problem that appears in the human life of the capitalistic world is the "eternal manifestation of the reification" (95). However, Lukács considering the consciousness of working class people says "subjectively, the divorce between work and the individual capacities and needs of the workers produces comparable effects upon consciousness" (98).

In this way alienation is a process whereby people come to be isolated from the society around them.   Alienation can be seen as a fundamental claim in Marxist theory in which Marx offers a specific account of alienation. He developed this account through his critiques of Hegel and the young Hegelians, especially Ludwig Feuerbach.

It is normal to treat alienation as undesirable condition for human to be in. Marx argues 'alienation in capitalist society is due to the fact that in work, we each contribute to the common wealth, but can only express this fundamentally social aspect of ourselves through production system that is not social but private owned, for which we function as instruments, not as social beings.

 Hegel described a succession of historic stages in the human geist or spirit, by which that spirit progresses towards prefect self-understanding, away from ignorance, and spiritual ignorance becomes alienation.

Emile Durkheim, Ferdinand Tonnies, Max Weber, and George Simmel; the socialists, developed the sense of alienation observing the dislocation brought about by industrialization in the 19th and early 20th century. They were collectively known under "mass society". Those socialists lamented the passing away of traditional society and consequent loss of the sense of community. Modern man was isolated as he had never been before. He/she was anonymous and impersonal in an urbanizing mass. He was uprooted from old values, yet without faith in new rational and bureaucratic order. So the modern man is alienated where as both Marx and Mass society theorists secularized alienation by focusing on the mundane world of work and social organizations.

Most of the modern and post modern philosophers are influenced from existential emphasis of Hegel. Thus Soren Kierkegaard stressed the importance of subjective

knowledge over objective knowledge, since it is difficult to attain an adequate sense of self in a world dominated by purposelessness and despair. This difficulty to attain the sense of self became the central problem of alienation. Martin Heidegger, Jean Paul Sartre and other existentialists give continuity to the same theme.

Some of the contemporary interpretations or definitions of alienation are quoted here. Gwynn Nettler, considering alienation as a certain psychological state of a normal person, writes in "*A* measure of alienation*"* that an alienated person is "one who has been estranged from, made unfriendly, his society and culture it carries" (72). Similarly Murry Levin defines the essential character of alienated man is "his belief that he is not able to fulfill what he believes is his rightful role in society" (*Man Alone,* 227).

Alienation is "an individual feeling or state of dislocation from self; from others and from the world at large" Eric and Mary Josephson write in the "introduction" to the *Man Alone* (13). Merging the concept of collective alienation and individual alienation Stanley Moore perceives that "alienation and estrangement refer to the characteristics of individual consciousness and social structure typical in societies, whose members are controlled by, instead of controlling the consequences of their collective activity" (*The Critique of Capitalist Democracy, 125).*

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-conscious, self-righteous, and with almost apocalyptic consequences-

23

disenchantment, degeneration, and 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 degeneration. Repressed sex instinct is at the root of much neurosis of other signs of abnormality.

The greater mobility has also weakened the authority of the old over young and increased the rootless ness 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.

2.2 Social Alienation

Social alienation refers to the individual's estrangement from traditional community and others in general. It is considered that the atomism of modern society means that individuals have shallower relations with other people than they would in a traditional community. It is also referred, as Marx did, to the commodification of human relation emphasizing the compatibility of capitalism. It is the sense of removal from established values in society. It is expressed, for example, in intellectual or student rebellions against conventional institutions; in the sense of loneliness or exclusion in social relations. Such sense of social isolation may have in members of minority group in society.

24

Melvin Seeman in "On the meaning of Alienation", defines social alienation as the characteristic of those who "assign low reward value to goals or beliefs that are typically highly valued in the given society" (*Sociological Review, 785*). Likewise, Bruce G. Charlton has defined alienation as the feeling that life is "meaningless", that we do not belong in the world. This sense of alienation is because of exclusive activity of modern world. He says;

> Modern life has become a state of siege, a small gang of family and allies against a mass of hostile strangers, on island of order surrounded by overwhelming forces of chaos- planning is essential, yet most plans are failing. The world is not an unconditionally nurturing parent [. . .], survival is hard bargain, and failure an ever present threat [. . .] production entails prolonged, dull, repetitive tasks to force nature into new and different shapes. (*Alienation, 125*)

In this way Bruce has taken it as the compelled separation from the traditional and familiar ways of life. Human relations are the means of survival rather than human values. They are in to the grip of prolonged, dull and repetitive tasks of capitalistic production. He says, "Mass alienation is no accident but an inevitable consequence of the kind of society we inhabit"(126). The most probable human future entails more complexity, more planning, more control, that is why more alienation. Modern man has come to feel alienated fundamentally because modern society is exclusively an "it-world". Existential angst, worries of meaninglessness, and the sense of impending doom, most modern beings feel at some point in their life, are all the result of our strict reliance on experience to the exclusion of encounter. As Gabel Peter says, "The legacy of

alienation that makes the other appears to us as a threat" (12). We don't realize ' I-Thou

relation' as the lovely and friendly acceptance of the existence of 'Thou'. Rather thou

becomes 'It' for 'I'. In this situation the existence of 'thou' is commodified. This

commodification of the identity is the means for the alienation in modern world. Human

Being is not only material pile for labor that can be used as you like rather it is the

composition, more importantly, of soul, feelings, and mind. When these unalienable

abstract elements are taken as a matter and sold in the market only for hands to mouth

then what happens to the being? It becomes alienated from the society. The other remains

to us as threat to which we must deny our desire for full relation. Gabel Peter again

writes;

> The entire process of acculturation [. . .] has carried the weight [. . .] of the
>
> threatening nature of the other. It has led us to develop a painful social
>
> split between the artificial self of the outer persona and the concealed
>
> inner self full of the hidden longing for recognition that the outer self [. . .]
>
> denies and renders inaccessible to the other's gaze. And in its paranoia, the
>
> withdrawn inner self must constantly monitor its outer presentation of self
>
> through a perpetual unconscious self- observation. (*Tikkun, 12*)

This situation of division of self into inner and outer (more artificial) is the result of

alienation, since outer self is the out of conscious level of inner self as well as

inaccessible to other. He again writes;

This is the general social climate that envelops us, the human race, across rationalities

and across our cultural particularities. In a sense, the dark side of our present social

existence and the paranoia in the face of the other and the terror of humiliation still haunt our every interaction" (*Tikkun, 12*).

In accordance with Hegel's historical scheme, development occurs through a process of alienation and its overcoming. Society moves from an initial stage of simple and immediate unity, through the period of particularity and separation in which individuals are alienated from each other and from the community.

Just as in religion, where things that are our own creations "appear an independent beings endowed with life, and entering into relation both with one another and the human race" (*Capital, 72*), so too in economics we find ourselves at the mercy of offerees that we ourselves have created. We have lost control of our own social relations, our own creations and powers, which now appear to rule over us. Marx says,

> The social character of activity [. . .] here appear[s] as something alien and objective, confronting the individuals, not as their relation to one another, but as their subordination to relations which subsist independently of them and which arise out of collisions between mutually different individuals. The general exchange of activities and products, which has become a vital condition for each individual- their mutual connection here appears as something alien to them, autonomous, as a thing. (*Grundrisse, 157*)

In this sense the production system in free market policy, the products are exchanged. The product is the outcome of labor and now, therefore, labor is, exchanged in the form of product. The labor is at the same time, commodified and alienated from the source. Not only is that, the social relations are established with the very object rather

than the person who has produced it. Thus, the person becomes alienated from the fellow being.

Thus, the Marxist notion of alienation is most frequently encountered in relation to labor. Work is alienated when we relate to our own product or creative activity as to something that is independent and opposed to us. In present time, alienation is from economic and social relations. At root, however, these two forms of alienation are the same. For in producing objects we are also producing and reproducing our economic and social relations. In conditions of alienation these relations form an independent order which is hostile and opposed to us.

The economic relations that we ourselves have created come to act as coercive constraints on us. This, too, is a manifestation of social alienation as Marx says:

> As soon as the distribution of labor comes into being, each man has a particular, exclusive sphere of activity, which is forced upon him and from which he can not escape. He is a hunter, a fisherman, a herdsman, or a critic, and must remain so if he does not want to lose his means of livelihood. (*The German Ideology, 53*)

This artificial limitedness of people's creative potentiality makes them alienated from remaining world. Marx believes that the market always does not act to harmonize the interests of competing individuals. Rather he says, "Its operation leads also to conflict, stagnation and crisis. So far from being the benign mechanism of reconciliation, that Hegel describes, it imposes itself on individuals and even on whole communities as an apparently independent and inexorable force" (qtd. Sean Sayer, 91). Marx's argument is that the relation of the market and the atomized individuality associated with it are forms

28

of alienation which limit individuality and freedom. The full realization of society for individual (worker) is impossible in liberal i.e. capitalist society. Economic alienation is an ineliminable feature of this kind of society because it is rooted in the economic system of the market itself.

Contrarily, in the post- modern (contemporary) society increasing development of technology is the most remarkable source of social alienation. Technological development excludes the people who do not have approach to it. As Baran Nicholas writes in "Computers and capitalism: A tragic misuse of technology" that personal computer increases economic and educational disparity. In addition to it, he again writes:

> The personal computer is cause of social alienation. Our society is alienated enough due to the loss of community resulting from sprawling suburbs, shopping malls, and the countless forms of mindless entertainment. The personal computer, and particularly, the information highway, makes the phenomenon of alienation even more pronounced.
>
> (*Monthly Review, 40*)

Further more, he says that people "on-line communicate anonymously with other people. Human beings become "e-mail addresses" with no personalities, no emotion no fear of consequences (40). Thus, technological development also is the present means for social alienation.

In short, sociologists explain alienation, a deep-seated sense of dissatisfaction with one's personal existence, as an estrangement from one's social group. The individual believes he or she does not count and lacks the power to influence the social group. It is in the personal experience with the world that the individual learns, as Erik Erickson

29

points out, to trust or mistrust the stimuli that he or she constantly experiences. It is this personal experience of the world where lack of trust leads to the alienated person's deep sense of self-dissatisfaction. This sense of personal dissatisfaction is influenced by biopsychosocially contributed affairs in to his or her personal construction of the world. The dynamic interaction of these three areas determines the depth of one's sense of alienation.

Summing up, social alienation can be described as estrangement; the person displays anger toward the self, social institutions, and authority. The individual is estranged because he or she can not trust people or institutions. As the estranged individual moves into the world and challenges authority, others move away.

2.3 Emancipation of Human Beings

Sense of alienation ultimately dehumanizes man. It cripples man physically and mentally. It splits unity of men. Man loses its objective essence, its social relation with other human beings etc. In its extreme form, post-modernism describes a life that is unbearable - each individual living in their own unique, fragmented isolation, forced to create a personal framework of meaning from the events happening around them, or be crushed by the enormity of meaninglessness. Fragmentation is a reality. Philosophers, theorists, and religious figures identify this feeling of separation and fragmentation from our fulfillment as "alienation". Then question comes- what are the means of emancipation from alienation?

To emancipate man from alienated labor there must be creative labor. One must have freedom to work as his/ her wishes and willing, as Marx Declares in *The Communist*

Manifesto, "The free development of all" (33). Such free development of individual is possible in the socialism. Since, it is in Marx's view:

> [. . .] the definitive resolution of the antagonism between man and nature, and between man and man, it is the true solution of the conflict between existence and essence, between objectification, and self-affirmation, between freedom and necessity, between individual and species.
>
> (*Manuscript,* 127)

Hence, the revolution for socialism is necessary to emancipate human beings from every suffering and pain. Genuine community and full individual development will become possible only when we regain control of our- economic and social relations and organize society in such a way as to allow for our all-round activity as universal beings.

For Hegel alienation is overcome by, the "end of history". In his scheme, history progresses through "thesis", "anti-thesis" (alienation), and at last "Synthesis" and reconciliation. The individual is reintegrated with the community and with other; "alienation is overcome" (*Introduction, 94*). On the other hand, Ludwig Feuerbach believes that the dealienatin of man consists in the abolition of estranged picture of man which is God.

Other philosophers, sociologists and psychologists seek the resolution of a personal or collective sense of alienation into the liberating of ghosts, both living and dead, who reinforce the idealized images that hold the alienated person or group prisoner. These ghosts speak from the grave and across centuries to control the behaviour of present moment. The shackles of these ghosts are manifested in the ego, which constantly demands that the person's real image match that of the idealized image. By becoming

31

aware of the pain caused by the ego and its alienating effects, the person may become

liberated from the influence of alienation.

However, in the affluent technological development as well as increasing

hegemonic domination of capitalism, we are condemned to be living out our lives as

voyeurs, aware of horrors we can have no real appreciation of and against which we feel

powerless to protest. As Adorno writes in the *Star Down to Earth:*

> The classical liberation ideas of unlimited individual, activity, freedom
>
> and ruggedness are incompatible with the present developmental phase in
>
> which the individual is more and required to obey strict organizational
>
> demand made by society. The same person can hardly be expected to be
>
> thoroughly adjusted and strongly individualistic at the same time. (105)

The modern complexities of the world don't allow individuals to exercise freely

their own rationality or reason as Enlightenment Movement had offered. The more an

individual seeks his personality in the modern world the more he has to struggle for the

adjustment. Therefore giving up personality is an easy access for the adjustment.

Moreover, a society has created several codes to confine the individuals. As Adorno

adds: "[...] should not brood but should seize their opportunity when it is time to act, that

they should be 'pleasant' to others, avoid quarreling and be sensible" (107).

Adorno criticizes Nietzsche for some of the points. Nietzsche does not talk much

about social and economic power in his entire philosophy. David Held puts, "He

absolutized the 'will to power' without detailed consideration of power" (210). Adorno's

main concern here is that how the circulation of power can enslave the majority of people

as social structure does not allow working class people to exercise their own 'will to power'.

The capitalistic society does assume that if there appear any difficulties in the society, the blame goes to the individuals; one can not raise question against the social norms and values. Adorno further comments," [...] individuality itself is regarded as a kind of lucky which some people sometimes can afford and which has to be exalted as "a cultural good", but which should never seriously interfere with the smooth running of the social machinery" (111).

In a nutshell, in the entire functioning of the capitalistic system, an individual is no body than a commodity, which can be used whatever the affordable group would like to do. The classical notion of projection of revolution is hardly possible now since integration of working people is rarely possible in this capitalistic system. One who seeks integration is often lost in the status quo and those who resist the status quo are outcast from the social affairs. So, the questions of individual freedom and emancipation from alienation have not been farewell from the modern world.

CHAPTER THREE

TEXTUAL ANALYSIS

3.1 Touch of Capitalism: Direction from the Dramatist.

Sam Shepard leads us to different places for the action of the plot in which he has highlighted different situations of the characters, and their social status through the description of their living standard.

The first act of the play *Simpatico* is staged into the sparse, cheap and ground-floor apartment on the outskirts of Cucamonga, where Vennie lives his frustrated and alienated life. It says:

> [. . .] a cheap ground floor apartment on the outskirt of Cucamonga [. . .]
> The apartment is very sparse. A sink piled with dirty dishes against the
> stage-right wall. A bed with one blanket against the left wall. A pile of
> dirty clothes at the foot of the bed in the floor. Rough stucco walls in pal
> green absolutely bare with an attempt to decorate. (*Simpatico, 3*)

From this very staging of Vinnie's room it is not difficult for one to say about Vinnie's position in American material society. His status is no better than a worker, in Marx's term proletariat in bourgeoisie society where the 'means of production' are controlled by so called capitalists.

Not only his social status but also his personal being is described as, "[. . .] Vinnie, sitting on the edge of the bed, elbows on knees, staring at the floor. He's dressed in a dark-blue long sleeved shirt, dark slacks with no belt. Every thing very rumpled as though he has been sleeping in his cloths for weeks" (*Simpatico, 3*). This description of the character highlights its low condition in the society. His "dark-blue" and "dark"

wearing symbolizes his musing on own material inaccessibility of the outside world. Living in the ground floor of out-skirt apartment Vinnie is living his life frustratingly as if he is plunged into his own shockingly miserable condition.

On the other hand, Carter is described as he is well-equipped with material prosperity: " He's dressed is a very expressive beige suit, dark tie, brown overcoat slung over one arm and a briefcase containing his cellular phone" (*Simpatico, 3*). This description of the major character, Carter, discloses the division of means of production as well as means of consumption among the people. Carter is presented highly modern and dominating figure (economically and socially) on the stage. His living room in kentuky mansion is described as," Living room of Carter's Kentucky mansion, very simple set with the impression of wealth. A sofa, a glass table and carpet" (*Simpatico, 87*). Moreover, Carter has a servant named Kelly in his house. Keeping servant and exploiting their labor is one of the main features of capitalism.

This fascinating picture of Carter's mansion and lumpish and poverties setting of Vinnie's room stand contrasting to each other as bourgeois and proletariat in the capitalism.

The working characters Vinnie, Cecilia, Simms are described as they are being absorbed in to something neglecting the outer world. Vennie is frustrated, Cecilia is eccentric and Simms is absorbed in his work surrounded by reference books. All these character of the person do not have anything to do with outer world, careless for the presence of others. These qualities are the product of capitalism since the conflict among the characters is the material clash; not any spiritual. They are conscious with their status and legal community. As Marx says, "The history of all hitherto existing society is the

history of class struggles [. . .] oppressor and oppressed [. . .] society as whole is more and more splitting up into two great hostile camps into two great classes directly facing each other, Bourgeoisie and Proletariat; haves and haves not" (*The creation of knowledge*, 21). By presenting lives of the characters Vinnie and Carter, Sam Shepard in *Simpatico,* has tried to emphasize on the existence of two hostile powers (haves and haves not) facing each other in the capitalism. Not only this, he also reasonably deals with the economic inequality of the people in capitalistic society. So, from the dramatist's note of direction Vinnie and Carter's society is the capitalistic society where the existence of haves and haves not is obvious.

Not only dramatist's note, Carter proves himself as a capitalist from the following saying:

> VINNIE. She asked me what do I for a living [. . .]
>
> CARTER. What is that ?
>
> VINNIE. The question of " occupation". What I do for a living.
>
> CARTER. I've offered you all kinds of Jobs over the years, Vinnie. All
>
>   kinds of opportunities.
>
> VINNIE. I worked for you once. Once was enough. (*Act -1, 11,12*)

This conversation between the characters discloses what type of society is this where one provides all types of jobs and opportunities to do something for life. One is asked for his / her 'occupation' and one refuses to start again under the person who had given chances in the past.

In this way the setting and the character description as well as their dialogue reflect the contemporary social and economic structure of capitalism. Characters suffer

not with their inner selves rather they suffer with the evils of capitalism, i.e. means of production are controlled by certain group of people (here Carter); division of labor; and their labor determines their social status as well as their relation with other people.

Capitalist evils are blackmailing, planning scams against competitors as Carter did against Simms and Vinnie simply for Simms was one of the powerful competitor, and Vinnie was in love with   Rosie to whom Carter had deepen his sights.

Another evil in Capitalism is to compare one's value with money as Carter does with Vinnie. He wants to buy Vinnie's silence with his huge property; he says to Vinnie, "I mean, I don't know what else to do except give you more money. Buy you stuff. Move you to a different place. What else want do you me to do?" (Simpatico, 22). This offer of Carter to Vinnie supports to the idea, which their society is not else but capitalistic in which one, who has power and money, can rule over other who has nothing to do rather labor to sell in the market.

Next evil in modern capitalism is to have wrong people in the power as Simms says to Vinnie in Act two, Scene two: "Bushwhackers and Backstabbers snakes. Whole damn industry's full a' snakes now [. . .] All the icons are dead and buried - "sonny-Jim" Fitzsimmons, "Bull" Hancock, Mr. Madden- This is the very last generation of honest- to -God true horsemen. Once they are gone the game is up" (*Simpatico*, 54). In this way modern worker Simms defines modern capitalism as it is a system where bushwhackers and backstabbers are in power in the form of snakes that bite and kill to the remaining people of the society not only materially but also mentally and psychologically.

Summing up, they are suffering from the sense of alienation due to the devouring nature of the capitalism. Capitalism is the system of economy where unequal distribution

of property creates social discrimination. This social discrimination 'reifies' the human labor as well as it commodifies the human relation in the society. The character's relations with each other in *Simpatico* are either for sexual or physical satisfaction or for material property, not for the sake of human relation. Thus, the society of Vinnie is in the grip of detoured form of capitalism that victimizes the people with its evils, and forces them to be alienated from the prevailing social phenomena.

3.2   Vinnie's Alienation in the Society

Of course, it is a social relation in which a person has to interact to exist in the society. His activities and wishes are determined and conditioned by the social relation. As Marx believes, "The manifestation of his life even when it does not appear directly in the form of communal manifestation accomplished in association with other men- is [. . .] a manifestation and affirmation of social life" (*Manuscripts*, 130). In fact, he inherits a lot of things from the society e.g., language, tradition, laws etc, since he is the product of very society and he has been upbringing and laboring in the society. As Marx believes, "An individual is the social being" (*Manuscripts*, 130). However, his attachment with the society is unalienable; he himself is alienated from his society in one or the other way due to the norms and values as well as evils of the modern capitalistic society.

The socio-economic changes resulted from the new scientific discoveries, triumph of the industrial revolution, establishment of large scale production industries, and the capitalistic method of production had brought many kinds of experiences in the people. The people experienced fragmentation through the division of labor mechanization, exploitation, miseries etc. The longing for unity with one's self, with one's kind, with

38

nature from which man had become alienated, was common to all those who entertained humanist feelings and id

Vinnie's 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 the 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 all these drawbacks into the society Vinnie is alienated form his society. His alienating condition can be proved through his attitude towards the society and towards other characters through out the text (play).

There are many evidences of his alienation in the society that can be analyzed as follows; Vinnie one of the main characters (protagonists) of the play reveals himself in front of the audience as well as other characters as if he suffers in his society and alienated from his fellow being. He is living life of underworld under assumed name: "Absolutely bare with no attempt to decorate" i.e. living in the "ground floor-apartment on the outskirts of Cucamonga". This situation of the main character suggests us that he is frustrated with the evils of outer world, and its cruelty upon him as the stage direction informs; "Vinnie, sitting on the edge of the bed, elbows on knees, staring at the floor. He is dressed in a dark blue long-sleeved shirt, dark slacks with no belt. Every thing very rumpled as though he has been sleeping in his cloths for weeks. Bare feet"(*Simpatico 3*).

As Kenneth Keniston suggests, "the concept of alienation in every variation suggests the loss or absence of previous or desirable relationship" (454), Vinnie also has lost his previous desirable relationship with wife and old Buick since both were taken away by Carter:

> VINNIE. I'm just curious. Again. In a state of wonder. I used to wonder
> about it all the time. It was my constant obsession. I'd wake up
> with it heavy on my mind. The two of you alone in the Buick.
>
> CARTER. It wasn't that poetic. Believe me. [. . .]
>
> VINNIE. That was my Buick too. you realize that, don't you ? My Buick
> and my wife. (*Act-1, 24, 25*)

Vinnie's obsession, as he says is the obsession for the loss of his previous relation with Rosie and his Buick. Not only that, after they had played the filthy scam on Simms together with the help of Rosie, Vinnie was forced to live in exile in his own society. "My forced exile" (*Act-1*, *25*).

The "new alienation" is a symptom and an expression of our current crisis. The individual and social roots of our modern alienation, Keniston suggests, are "Complex and interrelated", yet if there is any" one crucial factor at the center of this alienation, it is the growing bankruptcy of technological values and Visions" (429).As Carter tells Vinnie:

> CARTER. When you apply for a state Racing License what is the main
> prerequisite? Fingerprints! Right? You have got no concept of
> how things are hooked up these days. How international files

are kept, information stored. Microchips. Fiber optics. Floppy

discs. It's an art form now, Vinnie! An industry.

VINNIE. (*sudden explosion*) I AM NOT TALKING ABOUT

MICROCHIPS AND INDUSTRIES!! I AM TALKING

ABOUT A WOMAN!! (*Act-1, 13*)

This frustrated rage of Vinnie on the one hand is toward the evils of modern technological and industrial world which had exploited him badly, and on the other hand it is his appeal for ordered and harmonious relationship in the society as well as economic security. His frustration and alienation, from the modern technological world, full of capitalistic evils, also can be seen in: VINNIE: "[. . .] ; Please dear ! God in Heaven deliver this woman to me and I will never pester you again for anything whatsoever. For all Eternity I will leave you alone" (*Act-1, 11*). This prayer for the union to the god is explicit rejection of modern technological world because Vinnie is Suppressed and dominated by it. He doesn't have any money in highly developed American society. When he suffers in that society with nothingness then he goes beyond the material world to the spiritual abstract world.

Carter makes Vinnie remember that he had been given a lot of (many) options to be better in life. But Vinnie instead mockingly and disgustingly says, "The option to perpetually change my name and address. The option to live like a ghost" (*Act-1, 15*). This disgust and alienated spirit of Vinnie not only indicates Carters shameful behaviour with Vinnie rather it also indicates the whole material domination over the people. Vinnie is being compelled to live like a ghost where as Carter has flourishing life of material prosperity in which he enjoys his life together with Vinnie's girl friend Rosie; Vinnie says

to Carter, "So that means there are two of us collecting hush money off you." (*Act-1, 32*). In one's, thus, alienated labor, other enjoys his life.

Moreover the situation of one's divided self creates the situation of loss of creativity. In the view of Marx, it is true, labor is a medium through which man interacts with society that makes his/her existence possible. Then man is a result of his own labor. Besides man creates objects consciously in his will. And when the labor is divided, compelled, and done under coercion, it loses its principle and so with the principle of man. In the simpler terms, when the labor becomes destructive, it breaks the unity of man. Man becomes isolated and alienated. It will become clearer when we see Vinnies' opinion on Carter's Present relation with him: "A man so remote and dead to you that you've lost all connection. A man completely sacrificed in honor of your bogus membership in the high life" (*Act-1, 21*). Vinnie has sacrificed his labor for Carter but now he is neglected and at the same time his own alienating labor haunts him all day and night.

Again Carter informs Vinnie that Simms has changed his name and starts to work into Carter's own industry as bloodstock agent. Vinnie responds that Simms has impersonated himself as if he is an lrishman. He means to say that he can't believe Simms 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, Carters opinion that "some people have the capacity to take their knocks and keep on going" (*Act-1, 33*); "I tried, Carter. I wasn't from a lack of trying. I've changed my name dozen times and nothing comes of it. I have moved all over the place [. . .] nothing come from any of it. I just got- further and further removed." (*Act -1, 33*). By changing one's name

and identity and going around the world mean nothing when one becomes conscious for his/her alienated and suppressed or dominated condition. So is the case with Vinnie. He has nostalgias of the past i.e ordered and romantic but now he is alienated from all that romantic and ordered life due to the material competition of the capitalism. He says, "I am dead. I am locked away"(*Act-1, 17*), and tries to understand how he loses his communal being and become alien powerless, restless, fragmented and deformed. He says, when Carter mocks him of being in insanity, obsession, and alienation," I AM NOT GUILTY" (*Act-1, 35*). This rejection of Carter's opinion points to Carter's folly on his downfall. Vinnie's rage and frustration against other (Carter)'s guilt for his fragmentation show his deep attachment with his lost integrated, social and communal life.

Throughout the text other characters also make their opinion on Vinnie's situation and about their own when they come into interaction with him or the other. In Act one Carter says, though mockingly, "[. . .] your down fall was the result of bad company. Nothing else, just plain old bad company"(*Act-1, 35*). In other place he says, "A fleeting felon! That's all you are. A low-life punk, who gets busted for harassing women, Good luck, pal" (30). These statements by Carter for Vinnie make us think that Vinnie is isolated and frustrated from the social behaviour. He himself has realized the painful condition when things fall apart. "I was just making an offer, Carter. That is all I was doing. A friendly gesture I know how- painful it can be, see, when things- fall apart." (*Act-1, 29*). "Falling things apart" refers Vinnie's own alienation from the society, though it directly shows their intimate relation in the past. Now he is separated and alienated, but in the past he was intimately related with his friends as well as with his society. This "Things" must be the product of his own labor, or his own alienated labor. Alienated

labor establishes relation to the object, as Marx says, "the object produced by labor, its product, now stands opposed to it as an alien being, as a power independent of the producer" (*Manuschipt,95*). This alienating labor and falling apart makes Vinnie alienated as well.

Suspecting on the previous friendly relation of Vinnie and Carter, Cecilia says, "I don't know. It is hard to believe he's ever known anyone for any length of time. He's such a loner (*Act-2, Scene-1, 36*). But her own life also is not constant and friendlier when she says, "Having an ongoing friendship must give you a real sense of continuity" (*Act-2, Scene-1, 39*). She further says that she has lived dozen different lives. By saying as well as experiencing all these different lives she is viewing on her own heightening sense of alienation and discontinuity.

Further Carter makes a statement for Vinnie to Cecilia that "Vinnie is a very sick individual and he needs serious medical attention" (*Act-2, scene-1, 42*). Here Vinnie's sickness is not anything but the alienation which is seeking outlet to be burst out in to the society by disclosing Carter's scam upon Simms. That very scam at the same time had destroyed Vinnie's own harmonious life with Rosie. Cecilia Comments drifting of Vinnie and Carter (Society) as follows:

> CECILIA. But now you've drifted. That's too bad. It's sad actually. It is
>
>   the one thing that breaks my heart.
>
> CARTER. What is that?
>
> CECILIA. People drifting apart. It's worse than death. I think. Worse than
>
>   dying alone, like a dog. Don't you think?
>
>   [*Act-2, scene-1, 45*]

This drifting or alienation comes to the people through "the nature of social change, the process of social fragmentation, the organization of the family, the intellectual history, and the dominant demand of our society" (Keniston, 382). The society is changing, mental and intellectual level of people is rapidly changing, technological invention are being made day by day, but capitalistic way of dealing with its people (worker) is, to some extent, static that result for the alienation of the people. Not only alienation but that very alienation causes for the economic, social as well as political revolution. Thus in Cecilia's view drifting apart is worse than death for the people who wants to dominate others constantly, to exploit others labor and creativity and blurs the way of others progression. Keniston says, "alienation is (nothing but) a reflection of deviant personal development" (385). He further says:

> Many of the prime symptoms of alienation- distrust, anger, a bleak existential view of the world, a cult of the present - are undoubtedly most prevalent among those of lowest status and most deprived position in our society, for cynicism, feelings of powerlessness, and a low view of human nature are common among the under privileged. (386)

Cecilia's eccentric nature, Simms distrust and Vinnie's anger are the result of their alienating nature in the society. They feel lack of something with them. Cecilia says about Vinnie's assumed profession of Private Investigator, "He has all kinds of potential, but you can't continue to rub up against that kind of low - rent world he lives in without feeling the effects" (*Act -2, scene- 1, 48*). What she means to say is that a person like Vinnie who has all the potentialities should not have done that type of job unless he

is enforced into that vulgar world affair. This is because he is weak not physically but economically.

Simms alienation from the contemporary technological world can be seen into his following statement:

> SIMMS. Most boys have all this modern software nonsense - computer
>
> read-outs and what- have-you. Fax machines. Electronic Mails.
>
> Me, I still prefer to stumble around with the old - fashioned dirty
>
> paper. I like to fondle it. Given use a feeble sense of something
>
> tangible in the midst of all the abstract frenzy.
>
> (*Act- 2, Scene- 2, 53*)

His preferring of the old- fashioned paper work indicates his own isolation as well as his attachment to the past which is not now.

Again Vinnie says to Rosie "I 'm at the end of my rope. I may not look like it but I am," when she asked about his current problem (*Act -3, Scene-1, 94*). Rosie's statement, "you're in your little hell and I'm mine" digs out the alienating situation of all characters either they are rich or poor.

To sum up, Vinnie has to survive against his will and consciousness and has been entrapped in the division of labor as a subject under capitalism. Consequently his labor becomes alienated labor that denies its own principle, so the principle of man. Since human is result of his/her own labor, Vinnie becomes isolated, physically and mentally cripple: "The roots of your particular insanity". (Carter, *Act-1, 35*); "Very disturbed individual, I thought" (Simms, *Act-3, scene 2, 106*). Not only Vinnie but all other characters have their nostalgia for the past and disgusted for the evils of the present. The

evils are either social or political or economic those give pressure to the contemporary people not only in American society but also all over the world. Increasing technological development alienates people from their work as well as from their social status. Not only that they are alienated from the social relations when they don't have any approach to modern technologies of communication but also from their self. Their skills and knowledge are the measurement for the association in the modern world. All the people especially middle class and lower class working people do not have access to automobile, telephone, television and the personal computer which are the most dominant tools for the hegemonic power of late capitalism in the world. Because of their lack of accessibility, these people remain aside, and thus, these equipments have also become a tool that further increases economic and educational disparities in our society and perpetuates social alienation.

3.3 Alienation as Revolutionary Spirit

Alienation merely implies a lack of relationship, detachment and indifference; but in some cases, it implies active rejection, vehement opposition, open hostility as Vinnie does in Sam Shepard's *Simpatico*. However this very alienation is not so passive and disgusting for the character rather it becomes a revolutionary spirit due to which Vinnie develops his consciousness against capitalistic norms and values; against Carter's cruelty upon him. As he says,

> VINNIE. Green Swimming pool, white Mercedez. Blue Car phone must
> have a phone in every car right Carter? Every bathroom keep
> tract of things while you're taking a dump. Cellular business.
> How is business these days?

CARTER. Market's down. The Arabs have dropped out of the game.

VINNIE. But the Japs- The Japs are comming on strong.

CARTER.Not strong enough.

VINNIE.The rich are clamping down! (*Act-1,15*)

Vinnie's statement "the rich are clamping down!" (with exclamation) actually indicates his conscious involvement into the analysis of the contemporary market, and shows his keen interest that enforces him to come out from the isolated world that is why he exposes his intention of coming in to open ground to Carter: "You'll have bear with me. You've got no choice" (*Act-1, 10*). He exposes his revolutionary spirit, against corrupted behaviour of Carter that is the product of evils of society, from the beginning of the play:

VINNIE. I've been a good boy.

CARTER. Yes,

VINNIE. Because I could really hurt you if I wanted to-

CARTER. All right, look Vinnie — lets—

VINNIE. I could demolish you if I really had a mind to. You have not

forgotten that, have you? (*Act - 1, 7*)

From the above mentioned conversation it is clear that Vinnie did not have any consciousness of risk bearing so that he remained mute and spent his days in whatever Carter provided. This dependent life always strikes him in the past and he becomes conscious for his dependency and all of the credit of that goes to Carter. At the same time, he becomes alienated from himself, too, because of not understanding Carter's infedility over him. Then he becomes cryptic toward Carter: "Crisis is my middle name"

when Carter claims that he is there because it seems to him that Vinnie's got some kind of major crisis going on (*Act -1, 6*). This cryptic response is nothing but his own plunging in to the consciousness of alienation, his life of alien world. Moreover, it is clear of how he becomes conscious with his situation when he says, "That is the one question that always throws me, the question of "occupation" (*Act - 1, 12*) to Carter. This question of "occupation" was asked him by Cecilia when they were introduced each other. Becoming conscious for one's own position and occupation leads one to search for the reasons behind it. And this process of finding out the reasons of one's alienation makes one revolutionary. So is the case with Vinnie's uplifting himself from his previous position he proposes to Carter;

> VINNIE. I'll tell you what the option is. Here is an option. You turn
>
> > yourself in, Carter.
>
> CARTER. Hey!
>
> VINNIE. You walk right in to the FBI and confess the whole
>
> > fandango[…]
>
> CARTER. […] what're you saying?
>
> VINNIE. Let me off the hook. (*Act - 1, 16*)

Vinnie says that Carter should be arrested and he should be down for so many reasons"extortion, kickbacks, third - party transfer, and money - laundering," all in all Carter should be demolished from his present dominating position. He has his position now because of his filthy game in the past. He had destroyed Simms professional career as well as his familial life, as he says "Yes. Wife and kids packed it up on him. Bottomed out completely" (*Act - 2, scene - 2, 65*). Not only that, he had stolen Vinnie's wife Rosie

to collect huge money after blackmailing Simms. Vinnie says, "HE STOLE MY BUICK, ROSIE! HE STOLE MY BUICK AND HE STOLE MY WIFE!!" (*Act - 3, scene - 1, 97*), after which he finds himself dead, locked and hooked. This immediate rage or burst out of Vinnie against Carter is his conscious attempt to engulf Carter.

Further Vinnie tells when Carter threatens him to leave for Kantuky that he is only one person who has taken all the power. Even he challenges neither one of the persons have this power in Carter's own organization. Vinnie says:

>VINNIE. No You've not. You're in no position to threaten me. I'm the one holding all the power (cards), Carter. I'm the one and only one who can call you any time of the day or night […] who else can do that? Does anybody else have that kind of power in your "organization?"

>CARTER. You're not going to expose me […] (*Act - 1, 19*)

His saying comes to be true when he requests Simms to take action against Carter's guilty past, Simms instead replies, " You're kind a plowing in high cotton, aren't you boy? You need to go see the powers that be I'm just a little ole bloodstock agent. That's all I am. Seasons and Shares. Small Potatoes. And I like it that way," (*Act - 2, scene - 2,64*). In this way, Vinnie has developed the power of risk bearing than the other characters though they are all victimized by the very contemporary economic condition. Consciousness (class) is not any natural matter but culture - produced in the specific society itself. Williams says;

>The essential history of the introduction of class […] relates to the increasing consciousness that social position is made rather than merely

inherited. All the older words […] belong to a society in which position

was determined by birth […] what was changing consciousness was […]

the new sense of a […] particular social system which actually created

social division, including new kinds of division. (52)

This consciousness of Vinnie, contrary to Simms, in accordance with Cecilia is a

kind of "experimenting" - is an active refusal of Carter's dominating position over him.

He says, "I don't want it all. I don't want anything you have got. You can stop sending me

all your bullshit. All your TVs, and Jap cars and corny golf shirts. All your guilty money

you keep all that" (*Act - 3, Scene - 3, 132*). Not only that, he previously has said to Carter

that he helps Carter out with Rosie, Carter could help him out with Cecilia by which

Carter shocks badly ";you're just looking for a way to Sabotage me" (*Act - 1, 29*).

His consciousness of his position under Carter's domination is realized when he

says, "Months? For months you were both sneaking around! Buffing each other in the

back seat of my Buick while I was out steadfastly bustling your dirty work! Preparing the

ground for your Big success" (*Act-1, 26*).

Carter, an economically, socially and politically equipped person, is also

threatened and has realized Vinnie's revolutionary attitude. As he says:

"He wants me to crawl, see. That's what it is he wants me to suffer it's not

enough that I pay through the nose-that I cater to each and every need of

his-that I send him T-shirts, socks, and that all his bills are paid- HE

WANTS ME TO SUFFER!! It's a vendetta [. . .] He was the one with big

ideas." (*Act- 2, scene-3, 81*).

Yes, he is the one with big ideas after so many years he was enslaved, destroyed and demolished by Carter's filthy attempt of snatching Rosie away from his approach.Realizing Vinnie's action against Carter, a really powerful man, Simms defines it an "vengeance" as he is still under the grip of Carter's power: He opines, "What boy? I've told you never to try to get a hold of me? How'd you get this number", and tells Vinnie that blood is more appealing than re-birth. It is the colour. The satisfaction of seeing it out in the open? Bursting free of its fleshy boundaries? (*Act-2, scene-3, 72*).

However, Vinnie wants to convince Simms that he was the victim of Carters nonsense game of dismissal, who has become a powerful figure in racing industry, who has gotten away with murder at Simms expense. But, instead, Simms tells Vinnie:

> You're either buying gold or mining for gold but you'll never find a
> dimand up a goat's ass. I don't give two shits about these festering souls
> and all their dirty laundry. I'm obsessed with my work, Can you
> understand that? [. . .] The outside world has disappeared. It's vanished.
> (*Act-2, scene-2, 64*)

In this way, Vinnie is helpless where ever he goes. Simms appears as reluctant what ever he had faced in the past. And Rosie also strikes him saying "I'm in my small hell and you're in your," as Adorno writes in *The Culture Industry: Enlightenment as Mass Deception, "*What is individual is no more than the generality's power to stamp the accidental detail so firmly that it is accepted as such [. . .]. The peculiarity of the self is a monopoly commodity determined by society; it is falsely represented as natural" (Pandey 151).The more Vinnie attempts to refuse to the dominant power of the society, the further he is removed from it. He is challenged by Rosie as follows:

You touch me-you so much as touch me again and I'll have you killed.

This is my house. I'm the wife of someone. Some one of tremendous

power and influence. He could have you done in from a distance and you

would not even know what hit you [. . .] one little phone call and you'd be

history. Vincent T. Webb. (*Act-3, scene-1, 102*)

He is removed again and again because the society is full of capitalistic hegemony

which has formulated all human conscience with its ideology. They are controlled by

cultural industry, nothing but mass deception.

In addition to perpetuating economic disparity, the communication (Cellphone,

computers, e-mail, and internets) is also a cause of social alienation; Vinnie in society is

alienated enough due to the loss of communication resulting from sprawling suburbs,

shopping malls, and countless forms of mindless entertainment.

Vinnie's attempt aganinst economic disparity as well as Carter's blackmailing over

him at last, ends in his own room from where he has started. He is exhausted in to the

capitalistic society he is fighting against. However, his whole attempt is badly shocked

when all other characters (Rosie and Simms) have rejected it. He says to Carter,"I am

exhausted. Every part of me is wiped out. I need my bed. Do you understand that? I need

my bed now! This is my bed!" (*Act-3, scene-3, 123*)

In this way his motion is circular which ends there from where it has started. No

any meaningful outcome has come from his action, because this is symbolic to all

intermediate people's frustration and alienation and their attempt to over come it. But in

this material capitalism, where human labor and values are commodified and sold in the

market as they have cut the throat of working class people, such efforts are meaningless

and vanish into the more and more increasing evils of exclusion of capitalism. It manipulates people and perpetual manipulation goes on as it will never end. Vinnie says; "How they are all in grip of same thing. And the great thing about this business is there is no end it. It's bottomless" (*Act-3, scene-3, 134*). He means to say is not only poor and workers are suffering in the grip of alienation caused by capitalistic evils rather capitalist himself or herself, as Carter does, is equally suffering it. At once Carter has said, "Market's down, the Arabs have dropped out' even Japs are not also strong enough." They have taken their business as a game in which they are the players and fearful for losing. So they are still not satisfied with it because of their fear of dropping out from the game. Therefore, they themselves are alienated from the context, and want to live under assumed name as Carter says," I'm completely cut off Vinnie! I'm dying (Carter, 129). You're giving up the ghost? (Vinnie, 130) , "I'm going to change my name. I'm going to disappear (Carter, 131), "I just feel like my number is up (Carter, 128)" (*Act-3, scene-3*).

In a nutshell, Vinnie's alienation and frustration remain unresolved. His attempt is vanished under hegemonic domination of the capitalism; under technological development of modern world, industrialization and, more importantly, exclusive nature of modern machinated world. Moreover, all the characters also remain reluctant to their position consciously and unconsciously as well.

CHAPTER –FOUR

CONCLUSION

In the contemporary era, human beings suffer form alienation. They become alien, hostile, isolated, mystified and confused among themselves. They are physically exhausted and mentally debased. They are taken as commodities in a market. The society lacks all the humanistic values like love, brotherhood, morality and so on. All values are perverted in human society. Most of the people experience and face domination and exploitation one way or the other. It increases pain and miseries day by day. The society becomes unpleasant and unfavorable to live as human beings since human beings are dehumanized.

Having realized such condition of human beings, Karl Marx, the humanist finds the root cause of dehumanization that is alienated labor under the capitalistic system. The alienated labor alienates men from their own products, activities, selves, and other people. On the whole, alienation dehumanizes the human beings. Not only that, modern technological development also excludes the majority of the people. This exclusion is, one way or the other, tends to create status quoism in the lives of the people and alienate majority of the people from the mainstream life.

To emancipate the human beings from such pain and suffering, creative labor is necessary. It is possible in socialism where one is free to labor consciously in his / her will and wishes. But as Adorno refutes the idea, the circulation of power can enslave the majority of the people as social structure does not allow the working class people to exercise their own "Will to power". The more one tries to resist ones social structure the more one finds oneself removed from it.

Sam Shepard in his prominent play *simpatico* tries to depict the very alienation through his characters Vinnie, Carter and other. Vinnie, the protagonist of the play, refutes all the conditions that Carter has offered to him and shows his revolutionary attitude against the dehumanizing process of the capitalism, from which he himself is alienated. Other characters remain docile and accept Carter's dominating figure knowingly or unknowingly. Vinnie has not been able to socialize himself in the capitalistic society. So, he has to live in the state of demoralization. His alienation has been generated out of the capitalists' imposition, discrimination, confinement and poverty.

The alienation has ultimately led him to question and struggle against the capitalistic values. He faces Pain and sufferings. He becomes physically exhausted and mentally debased since he is not able to develop his mental and physical energies because of his alienating situation. However, his struggle against Carter bursts into the dust when all other characters remain reluctant for revolution. Thus his alienation is permanent; its perpetual manipulation goes on as it will never end. Sam Shepard has tried to present modern world, through Vinnie's society, in the grip of detoured form of capitalism that victimizes the people with its evils, and forces them to be alienated from the prevailing social phenomena.

In this way, Shepard presents the alienated condition of human beings, and he also demonstrates that it is impossible to emancipate oneself from it due to the prevailing capitalistic evils of modern world and exclusive nature of modern technological development of the world. All these contemporary phenomena have destroyed the natural, human, ordered, peaceful as well as romantic relations of a person to the external world. They suffer in the grip of the matter which is inaccessible equally for all of them in the modern vulgarly competitive world. Therefore they are suffering from the sense of alienation due to the devouring nature of capitalism.

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