Chapter VI

Conclusion

Over his forty or more years as a writer, Sam Shepard has been a continually shifting focus. While his most punctual works proclaimed an incredible new voice in the American Theatre, they challenged depiction and received mixed reactions. His family plays set him as an incredible American playwright while uncovering the shrouded underbelly of Shepard’s youth and association with his dad. His most recent work has been met with either basic mocking, or basic lack of interest. Gone are the three hour, eight character plays that moderately blazed on the stage. Gone are the family progression and firecrackers that touched off crowds. Gone are the three page monologs that turned into his calling card. For many American dramatists, confrontation triggers catharsis, catharsis insight and that insight becomes a still point whose defining moment, itself, is the mechanism for a transcendent awareness, signalling the first step toward a spiritual recovery of the self.

As a point of centre inside his work, sexual orientation in Shepard’s family cycle has been appropriately secured by analysts and researchers. The elements of sexual orientation have been investigated and analysed by a portion of the field’s most regarded researchers. Shockingly, little consideration has been paid to the portrayal of sexual orientation in his later work. Such changes are evident in his last plays which the critics have esteemed the last work. This might be ascribed to the last work’s less hazardous, and thus refined, portrayals
of sexual orientation. The shortage of grant may likewise be the aftereffect of the gathering of late style works by pundits and the theatre opening up to the world. Despite the fact that Shepard’s social minute has since a long time ago disappeared, work from his later period highlights rare points of view on both women and men. They incorporate more nuanced investigations of the relations between the sexual orientations. This late style uncovers how homosocial situations taking into account the making of an idealistic presence for women, while the homosocial circle for men definitely brings about dissatisfaction and double-crossing. This part serves as a basic mediation in Shepard grant. Most conclusions with respect to Shepard’s work and sex depend on the creator’s earlier works. As noted, there is minimal insightful thought of Shepard’s late style, and thus, there has been an absence of consideration paid to issues of sexual orientation in Shepard’s late works.

*Ages of the Moon*, which is a developed discourse between two men, assist ruminates upon the disappointments of male codes, however the play additionally uncovers the salvation of the male through a significant and genuine adoring association with a lady. *A Lie of the Mind* portrays severity and a lot of this fierceness is coordinated toward Beth, who survives being beaten by her significant other. Thus she is physiologically affected and aphasic however achieves a type of change.

Shepard’s plays are covered with fathers, children, and siblings, and additionally ranchers, vagabonds, drunks, introverts and animals. In any case, inside these delineations, there rests a study of such exhibitions of manliness, yet
“Shepard himself every now and again appears to be caught inside this same constraining perspective of manliness” (Bottoms 145). The restricting viewpoints, by result, minimize and push to the fringes all characters not white, straight, and male. The constrained liminality of “Othered” personalities rather than the patriarchy imitates a portion of the most noticeably awful propensities of the patriarchy itself, hushing and overlooking those with alternate points of view. In any case, whether the study – and replication of structure – disintegrates or sets patriarchal thoughts and manly codes is the question in focus. Assuming this is the case, does Shepard sets and imagines another option to the dangerous way of manly codes and the patriarchy. There are different pundits who acknowledge that Shepard’s earlier presentations of female characters traded off or distorted women’s experience, however are guaranteed that with the development of plays like *Fool for Love* and *A Lie of the Mind*, Shepard has prevailing with regards to speaking to women in a worthy shape. Shepard’s presentation of the certainty and legacy of male brutal conduct is that he utilizes it to bring out sensitivity for the male characters, who clearly cannot help themselves.

The female characters are intermittently utilized to speak to not just their own characters’ longings to accommodate the contrary energies inside themselves, additionally the male characters’ endeavours and disappointments to take part in similar process. The male characters exhibit a powerlessness to accommodate the manly and lady-like parts inside themselves. This is reflected in their powerlessness to take part involved with women where they do not
overwhelm and control them, or potentially to manage even ruinous associations with women. Since the female characters endeavour to achieve self-acknowledgment by endeavouring to frame associations with men who will not rule and control them, their cravings to accomplish self-acknowledgment stay unfulfilled.

As expressed, researchers, especially in the 1980s, held that Shepard’s female characters were risky for a huge number of reasons. Specifically, if display by any means, women were regularly delineated as quiet, manhandled and vulnerable and characterized by their relationship to men. Women inside the patriarchy of Shepard’s plays had next to zero organization or voice. In all actuality, a focal segment to Shepard’s emotional venture is the feedback of manliness and male codes as instituted inside the vicious worldview of patriarchy. Inside this patriarchy, women were minimized, yet Shepard would in the long run have his female characters talk and develop and offer contrasting options to the patriarchy. Shepard moved toward growing such female characters in the 1980s. With the late plays that are at the focal point of this exposition, Shepard endeavours to all the more completely examine women. Susan Bennett battles that “Shepard has endeavoured – maybe because of the aggregate impact of these perceptions – to make some kind of reparation” through incorporating more female characters into his work, starting with *Fool for Love*. Felicia Londre perceived that the “masculinization of America, as reflected in the [1980s] works of Sam Shepard, is an illuminated acknowledgment of the female segment at its full esteem” (Bennett 169). Amid his “social minute,” Shepard endeavoured to
encourage more created female characters, yet just his move in the direction of film coordinating would bring about an acceptable investigation of women.

Absolutely, we can see an improvement of female characters through Shepard’s corpus, from the combination of female characters into his plays of the 1980s to the gynocentric *Far North*. As this film serves as a passage point for the late style, Shepard’s work moves to endeavor to progress in the fleshing out of female characters who occupy personalities that exist outside connections attendant to men. Be that as it may, what brought about this move to “light out for new regions” possessed by the “female scene”? Researcher Leslie Wade fights that in the late 1980s, with plays, for example, *Fool for Love* and *A Lie of the Mind*, “the playwright became progressively discerning of the savagery in his work and started to reconsider the codes that had shaded his viewpoint and guided a lot of his conduct” (Wade 490). Bottoms follows the development of the what Shepard calls his “female side” or “female part” to a prior area in Shepard’s work, particularly the “oddly prophetic female characters”(147) from the late 1970s, found in such plays as *Angel City* and *Buried Child*. In the 1980s Shepard surrendered that he should draw in the “opposite side” or the “female side” or “die a loathsome demise as a craftsman” (490). Shepard notes:

> You come to the heart of the matter where you say, ‘Yet there’s this entire other domain I’m forgetting.’ And that region turns out to be more imperative as you become more seasoned. You start to understand that you forget so much when you go into fight with the shield and all whatever is left of it. . . You can’t develop that way . . . There just comes an indicate where you have give up
some of that and hazard turning out to be more open to the powerless side, which I believe is the female side . . . It’s a great deal more fearless than the male side. (Roudané 76)

With taking this jump into a female character, Shepard perceived the need of including the points of view of women to further undermine the patriarchy so common in his dramaturgical universes. Unquestionably, his plays in the family cycle stretch the damaging way of manliness, male codes and the patriarchy. However including a female point of view pushes that cross examination of men and their families into significantly all the more captivating territories.

Male homosociality in Shepard’s late works can be viewed as a characteristic expansion of manliness, male codes, and the patriarchy. The male homosocial space serves as an area for the affirmation and sanctioning of such convictions. This space additionally tends to move toward gynophobia and is constantly narcissistic. For the men in Shepard’s work, male homosociality acts as an isolated world in which the men endeavour to clarify and bolster each other, psychically propping up the patriarchy. For instance, in Ages of the Moon, the character Byron accomplishes satisfaction by declining to keep the sexual orientation codes. However, his affection for his significant other reasserts the privileging of heterosexuality. Ames, in his careless, egotistical womanistic missions for sexual satisfaction, relinquishes the bond held with his better half. At the finish of the play, Byron “shrouds,” yet he comprehends the magnificence and complicity of the bond fashioned with his now expired spouse. Ames is left, at the end of the day alone, troubled, drinking on his patio, sitting tight to
something, anything, to happen. However, these men once in a while accomplish a style minute in which they understand the ludicrousness of their activities and the vacancy and damaging capability of manly codes. Female homosociality under patriarchal systematics are additionally seen as fitting, and appear to be a characteristic expansion of the nearby, societally endorsed bonds created between sisters, moms and girls and close female companions. Shepard’s work of this later period investigates these homosocial universes in a fascinating, transdisciplinary way that appears inconsistent with a portion of the early basic portrayals of his work.

In *Ages of the Moon*, two male companions both in their mid-60s (Ames and Byron), sit on the patio of an old house, tasting bourbon amid the night hours. Ames has called Byron to come and visit him. Ames uncovers that he has as of late been “exiled” from his home by his better half. Ames’ better half found that Ames occupied with a tryst with a young lady amid an angling trip. While trying to discover some comfort, Ames asked for a visit from his companion who he has not found in some time. As the two sit on the yard, anticipating the coming lunar obscuration, they talk about their encounters and go up against their developing mortality. The especially self-included Ames is stunned to discover that Byron’s better half has as of late died. Byron clarifies that after her quiet passing, he raised her body onto his back and took the body on a kind of “goodbye” voyage through the town. Byron – getting a handle on at his heart in torment – uncovers that “something has fallen to pieces” and without his better
half, he has little motivation to live. The two men sit on the patio and tranquilly keep on waiting for the “unique” chance to witness a lunar obscuration.

*Ages of the Moon* additionally uncovers a homosocial space, yet this range is cut out for straight to the point connection and exchange between men. The crowd rapidly discovers that Byron has been called to this remote area to support his companion Ames. Ames was as of late “expelled” from his essential home when his better half learned of his dalliances with a young lady on one of his angling trips. The two taste bourbon and sit tight for the aggregate overshadowing of the moon, planned to happen at 5:00 am.

As a two-man play, *Ages of the Moon* proceeds with an investigation of unequivocally Beckettian style as found in *Kicking a Dead Horse* and in *States of Shock*. As *Kicking a Dead Horse* gets components from Happy Days and *States of Shock* references Endgame, *Ages of the Moon*, with its non-sequiturs, Vaudevillian bits of “stage business” and the “demonstration” of sitting tight for a normal event reflects *Waiting for Godot*.

As *Ages of the Moon* concerns maturing, references to the past – and recollections of the past figure conspicuously in the work, yet, Byron’s impression of the past – as with the siblings in *The Late Henry Moss* – is liable to contortion. Similarly as with different guys in Shepard’s work, the men of *Ages of the Moon* uncover a fellowship that back and forth movements as the years progressed. Despite the fact that Byron is the “companion that [Ames] called at three in the morning like a wailing puppy,“ *(Ages of the Moon 37)*
Byron has not been sincerely legitimate with his companion. Byron has been not able admit to Ames that his adored spouse is dead, and has been dead for quite a while. In spite of the fact that their relationship is apparently found on enthusiastic genuineness, these two men cannot accomplish snapshots of trade and disclosure concerning their lives.

In the late works, Shepard broadly investigates issues of sexual orientation through homosociality. Shepard utilizes the homosocial space as a locale to challenge patriarchal suspicions and administration, build up suitable option dreams of a non-patriarchal group, defy the disappointment of manly desires and look at same-sex need. In spite of the fact that Shepard may have not decided an indisputable technique to stop sexual orientation struggle, he perceives the homosocial space as an interesting area for investigating gender progression.

Shepard focuses on the male characters’ abilities to change their lives, and, despite the fact that the changes which happen in their lives are at last insufficient or negative, they can give the presence of being substantially more to all characters than the female characters. The changes which happen in the female characters just seem to happen as a consequence of Weston’s change. The kid’s sexually dynamic presence appears differently in relation to the sterile presence of his family. Shepard exhibits that the kid has a drive towards living an option presence to that of his family by utilizing an injurious representation of women, since his discourse portrays women as sexual articles. Tom uncovers that he encounters Ed’s longing to typically come back to the womb of the
mother as undermining on the grounds that he fears being inundated by the mother.

He was an avid writer who permeates the psyche of the characters in a single plot by repeatedly engaging the audience in dramatic play. The characters do not provides an unambiguous, clear-cut definition of the workings of their minds even towards the end of the play. In *Buried Child* Dodge remarks to Shelly’s demand for revealing the secret, “She thinks she’s gonna suddenly bring everything out into the open after all these years” (*Buried Child* 64). Thus their dialogues are self-referential and are not a definite closure as the audience might expect. Although there are no layers of artificiality in the expressions some lines and words of Eddie, such as, “See, she says you’re a man. That’s what she calls you. A “man.” Did you know that?” (56) are purposefully used to reflect the idealistic manly sentiments. Such representative dialogues are not uttered by his female characters though. Even their lines are only a support for their male characters yearnings and believe. Thus the male characters are made robust by their impending dialogues and manner of presentation.

American playwrights from Susan Glaspell and Eugene O’Neill to Edward Albee and Adrienne Kennedy, have displayed a rich series of physical, psychological and moral assaults. Matthew Roudané believes that it is impossible to define Shepard’s writings under one phrase or movement, as with Arthur Miller or Lorraine Hansberry. Shepard’s characters reveal a startling sense of humour that engage the audience; or just a plain sadness that persuades them. In *True West* (1980) Lee is astounded with the operator informing him
about ten Melly Fergusons living in Bakersfield. Weston, his brother, loses his stand and decides to castrate a reputable living in order to live in the wilderness, *True West*, thus evoking a sympathy related to sadness. This hue of sorrow later transposes into uncertainty, a quality that defines almost all his plays. The decline from a deep sense of sorrow to a sense of menace and uncertainty finds its expression in the troublesome nature of loving relationship between men and women as in *Fool for Love* (1983) or between parents and their children as seen in *Curse of the Starving Class* (1977) and *Buried Child* (1979), or between brothers and fathers, as in *Late Henry Moss* (2000). Shepard heroes are trapped inside a changing American landscape and belong to a family of tyrannical and alcoholic fathers who have some disconnect with the family members. Their own sense of identity as a man is constantly under threat and they fail terribly thus succumbing to abuse and disrespect. All through the plays there is a stark lack of love; there is a constant recollection of sons desire to get back into the mothers’ womb as a riveting into a needy and helpless state.

Shepard plays provide acute critiques of the dangers of patriarchy to both men and women. The early plays such as *The Rock Garden* (1964), the sons concluding monologue ends up in the death of the father on stage. Again in *The Holy Ghostly* the son is under a restraint to kill the father or at least the father’s spirit, in order to assert his own identity. Running away from the past cannot make the sons or the grandson’s – in Vince’s case – to escape the father’s or grandfather’s legacy, because of the inheritance of patriarchal ideas of violence and enforcing masculinity. Display of violence against women is an ardent
show of their inherited claim to manhood upon the body of a woman. His early plays are abundant with the leading male trying to find a completion in himself by trying to control the women surrounding him. In *Fool for Love* (1983) Eddie is unable to let go of May and flaunts fantasies of farm life unto her. In *True West* (1980) and *A Lie of the Mind* (1985) Lee and Jake are portrayed as desperate men seeking to restore their happiness or identities with the help of the female counterparts. As a dramatist over the years Shepard has developed his female characters as not just a symbol of sexual objects and mothers; the only two roles patriarchal society expects of them. Thus the development of female roles, such as May, outside the borders of traditional patriarchal views makes it hard for the dominant male characters to hold ground. In his late plays *Late Henry Moss* (2000) and *Kicking a Dead Horse* (2007), Shepard has broken off from the patriarchal framework and depicted a subtle masculinity, through his characters, much adept to the changing trends in society, literature, and the world cinema.