

## **RENDITION OF MAJOR POSTMODERN ELEMENTS IN THE PLAY *ACTION* BY SAM SHEPARD**

**Meghana Raikar** (Research Scholar, DAVV, Indore, Madhya Pradesh, India)  
Postgraduate Teacher at Shree Gujarati Samaj A.M.N. English Medium School, Indore  
\*Corresponding author Email: [meghna.raikar@gmail.com](mailto:meghna.raikar@gmail.com)

### **ABSTRACT**

Postmodernism, a revolutionary movement beholds the society differently with an analytical mindset. No matter how much the society blends with culture or carries particular tradition but its rendition to future generation matters a lot and that is what literature works for. Handing over the best out of prevailing changes and challenges in the society and represents the clichés with an innovative outlook are the real dictum of postmodern literary movement. After the World War II, this movement prominently was adopted by the American Playwrights and enriched with various postmodern elements like pastiche, humour, irony, paranoia etc. Sam Shepard, one of the postmodern American playwrights, manifested these elements in his one-act play *Action* that marvelously raised his position in the American Repertoire.

**KEY WORDS:** Postmodernism, Fragmentation, Schizophrenic Paranoia, Historiographic Metafiction, Mininarrative.

### **INTRODUCTION**

Postmodernism is a vast topic for discussion. It is considered as a revolutionary era in which writings are impelled with deconstructed reasons, ideas and somehow reflected the relative truth to correspond reality. Frank Lentricchia explains postmodernism which “seeks not to find the foundation and the condition of truth but to exercise power for the purpose of social change”<sup>1</sup>. This social change indicates at a particular period that is liberated from the oppression from the past, and acknowledges a new, fresh and innovative outlook elevated as a separate movement. We can find the elements of postmodernism in different forms and

shapes capturing attention of the masses to the particular situation. A well known postmodern critic and the author of *A Poetics of Postmodernism: History, Theory, Fiction* Linda Hutcheon argued “. . . for me, postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges- be it in architecture, literature, painting, sculpture, film, video, dance, TV, music, philosophy, aesthetic theory, psychoanalysis, linguistics, or historiography.” 2.

If postmodernism is concerned with literature, it has been promoted as a significant element specially used in novels, stories, poems and in plays. As far as Reading of a play is concerned, it requires comprehensive mindset not only to find out thematic aspects but also to analyze its backdrop and surroundings that are the key elements of a play. This research paper tends to find out the thematic and stylistic elements specially used in the postmodern literature.

A new form of thinking by the playwrights, movie directors and artists came into practice globally in the 60s and 70s with their vernacular languages. Like modernism, postmodernism also abided by the idea of emphasizing parody, bricolage and ambiguity but slightly differed in its attitude. Lamenting on crude reality was not the only motto; instead enjoying the meaningless world at its fullest was the main subject. This attitude was being carried out throughout in the themes of American drama and was well flourished by the playwrights of twentieth century in America; one of them was Sam Shepard.

Sam Shepard is one of the well known American dramatists who have considerably contributed to the highly acclaimed one-act plays in the treasury of English literature. One-act plays added an altogether new chapter to his dramatic world. Although his one-act plays are short and precise, but technically no less than his any other full length plays. In the new American repertoire Shepard's plays identify greater vivacity and elasticity and prove their new outlook and fresh approach towards the conditions prevailing in the society. He is enriched with dramatic skills and visionary zeal.

It has been observed that his deft use of music and video clips, mini-narrative techniques, radical experimentation in language and the idea of transformation stand him out amongst the postmodern American playwrights and encouraged readers to analyze his writing critically. Major Stylistic techniques such as Pastiche, Meta-fiction, Magical Realism, Intertextuality, Irony, Black Humor, Paranoia, Temporal Disorder, and Looseness of Association have been witnessed remarkably in his plays. A blurring of distinction between genres, fragmented narrations and subjectivity were occasionally registered in his writings from a literary perspective. It needs to be mentioned here that basic idea or themes of his plays may be

repetitive and imitative but its handling has uniqueness and that is what postmodernism based on.

Shepard's OBIE Award-Winning play, *Action* was first performed at the American Place Theatre, New York, in 1975. It was directed by Nancy Meckler. Its first few performances were almost universally discarded, but gradually it became an exemplary one-act play, and achieved a sterling success. The audience slowly developed rapport with the thoughts and feelings, about the notions of his playwriting, and ability to conjure up questions that stimulate his viewers to pursue suitable answers.

Analysing Shepard's one-act play *Action* is an arduous task to a great extent. Why? The answer is that no where we find congruency of ideas or presentation to unearth the one firm logic for the particular action or evidences by which one can reach towards a perfect end. Moreover, the storyline has split ends to elaborate, which is why *Action* make an impression of equivocation.

### **STAGE SETTING**

The stage is in darkness. Only a Christmas tree has lights winking and the characters are busy discussing among themselves on a round table while sipping coffee. As compared to any other one-act play, *Action* is the lengthiest play of one hour duration which describes a post-apocalyptic tale of four people, the two bald men Shooter and Jeep, and two domestic homemakers Liza and Lupe. All have taken refuge in an urban tenement house against freezing weather, have minimal resources and a kind of holocaust has isolated them, forcing them to be in a confined state.

### **THEME OF THE PLAY**

The central theme of the play revolves around the basic need of liberty, freedom of expression and the selection of an individual's deeds. All the four characters are perplexed with the cosmic self-consciousness and considering themselves to be in a prison with no hope of getting out of it. For them not only the compartment, but their bodies also act like a prison. The play's opening lines reflect something about Shepard's notion of his personal life and its engagements when Jeep, a prominent character, utters, "I'm looking forward to my life. I'm looking forward to uh- me. The way I picture me." 3. (*Fool for Love and Other Plays* 169)

Jeep is a real mouthpiece of transcendental phase, feels nostalgic and remembers the beautiful pictures hung in his room. His description is so vivid that it enables us to travel with him into his past in flash back. But suddenly in his transformed state he finds himself sitting on a jeep

with a gun in one hand, this abrupt change of mood points out at the holocaust and his sufferings.

The other three characters Shooter, Liza and Lupe also have their own ways of expressions. On Christmas Eve they indulge in merrymaking with the available sources like performing 'Soft Shoe' (a kind of tap dancing performs in soft soled shoe), sipping coffee and cooking Turkey and 'Dancing like a bear'. Meanwhile one by one, each of the four gets busy in looking for the right place in a book and thumbing through it but cannot find the place till the end of the play.

For Shooter, dancing like a bear, acts very humiliating and Lupe considers it too cruel, but Liza interprets this act wisely, "I found it! They've returned to earth only to find that things are exactly the same. Nothing's changed." (*Fool* 172) Liza's approach is as sensitive as any other sensible person of this era. Really nothing has changed still the condition of a dancing bear and a struggling human being is like puppets of their destiny. Shepard resonates that no matter how much capable you are, you are still bound to follow orders, this conceptualises the feeling of dependency and hopelessness.

## **RENDITION OF POSTMODERN ELEMENTS**

### **SCHIZOPHRENIC PARANOIA**

Shooter and Jeep have an inclination for schizophrenic attitude, it does not mean split or multiple personality, but they have symptoms of disorganized thinking or speech and hallucinations therefore find difficulty to distinguish between real and imaginary things and turn aggressive verbally or physically. They experience fearfulness, withdrawal, and extreme agitation. Shooter is afraid of cold water and of going upstairs alone. He admits that his inner self or soul treats his own body as the strange, foreign thing that only covers his soul, ". . . Everything's so shocking inside. When I look at my hand I get terrified. The sight of my feet in the bathtub. The skin covering me. . ." (*Fool* 172) Jeep feels ridiculous that he cannot find the page of the book but within a minute he stands up, throws the book away and picks up his chair and smashes it to the floor. This extreme level of agitation and anger shows that something within him is getting out of control. Shooter tries to analyse Jeep's sceptical behaviour, ". . . Things won't work. And then I smash something. I punch something. I scream. Later I find out that my throat is torn. . . I don't recognize myself." (*Fool* 173) this 'schizophrenic paranoia' for the either, outer and inner world, develops the postmodern perspective and spreads among others. According to Collins Dictionary schizophrenia means:

A major mental disorder of unknown cause typically characterized by a separation between the thought processes and the emotions, a distortion of reality accompanied by delusions and hallucination, a fragmentation of the personality, motor disturbances, bizarre behaviour, etc. often with no loss of basic intellectual functions. 4.

In his monologue, Shooter finds himself entangled into a frightful situation, although he is surrounded by four walls and roof but still exhibit irrational fear and uncertainty of something happening. With his wonderful magical words (images) he differentiates between outside deserted or alienated world and further more complicated inside world, the voice of one's soul is little harder to understand:

SHOOTER. (quietly to himself; LUPE and LIZA eat quietly) . . . The chances of something happening are just as great. . . not a sound of a motor. Not a light. You see into the house. You see the candles. You watch the people. You can see what it's like inside. . . . Everyone is using a language. Then you go inside. It's a shock. It's not like how you expected. You lose what you had outside. You forget that there even is an outside. The inside is all you know. You hunt for a way of being with everyone. A way of finding how to behave. You find out what's expected of you. You act yourself out. (*Fool* 178)

It is crystal clear to everyone who lives in the society that whatever we do, it is only for the sake of society, for fulfilling our physical needs and to satisfy other's parameters that are somewhat unknown to us but on the contrary if we look into ourselves, there is a true companion, a genuine advisor present to guide us. Postmodern plays are always focused on this inner voice and if we ignore it, it will grow up as a bitter fruit that definitely is responsible for the degradation of the present as well as next generation and reflected as psychological disorder.

Liza and Jeep meticulously handle the situation when Shooter and Jeep behave cynically while conversing, thus, they make a balance and are appreciated. Shooter admits, "I've got this feeling that females are more generous. . ." (*Fool* 172) Sam also has the same feeling for the women, in one of his interviews he accepts that after meeting Jessica (his girlfriend) he is very keen to understand the relationship between male and female and their psychology. Even one critic claimed that, "after meeting Jessica his depiction of male-female relationships became more complex and interesting. . . started writing meatier parts for women." He admires Jessica's humbleness and honesty and compares it to one of the men's attributes among the most common is, "About myself. About anybody. Men lie all the time." 5.

The double faced nature of a particular character is yet another feature of postmodern plays. Sam, a connoisseur of psychoanalysis, shows his mastery in his each and every play and his unique characters coalesces under one roof with their different flavours of internal and external conflicts. The characterization of Jeep is paramount amongst the four, like a thunderstorm he becomes crazy and with the feeling of being out of control he smashes the chair with anger then in a second, being powerless, folding his arms across his chest and looks at the damage as an event outside himself.

Similarly Lupe also shows an unusual erratic behaviour when she senses extreme hunger and asks Liza, “Oh, when are we gonna’ EAT! (*hitting the table once with her fist*)” Liza assures her that Turkey is almost ready but Lupe is so desperate that suddenly she starts “(*gnawing ravenously on her arm. JEEP and SHOOTER pay no attention.*)” Few minutes later “(*she clutches her stomach with both hands and holds it like a baby. . .*)” but as soon as she sees the turkey on a silver platter, her behaviour noticeably changes and like a maestro in table manners and in serving efficiency she “(. . . *picks up a knife and begins to slice the turkey in a calm way, very formally, and laying the slices on plates for everyone . . .*” (*Fool 175*) so it is hard to maintain that she is the same character who has just become wild and eccentric.

Another significant writing technique that Shepard uses in this play is the repetition of a dialogue by the same character in different situations. For example, Lupe says, “We’re lucky to have a turkey you know.” She uses this dialogue while conversing with Liza then Shooter and finally with Jeep. Lupe makes her friends as well as viewers realize that at this dreaded situation when ‘survival’ is questionable, they still are acquiring something to eat. Shepard very well knows how to promote positivity even while dwelling in the worst situation. His characters holding strong aspiration to raise their own, to struggle and look ahead into the crisis, is truly approaching. Thus subject of reintegration into home is depicted. When Jeep puts in an idea before his friends to start rearing animals, Liza convinces them all to introspect about the true need of food for the survival and adjust with the situation of being starved, “ There’s no way of actually preparing. We’ll have to do the best with what we’ve got. . . At least we are eating. We’ll have to gauge our hunger. Find out if we actually need food when we think we need it. Find out how much it takes to stay alive. . .” (*Fool 179*)

## **FRAGMENTED NARRATION**

It means not in a sequential manner but refers to the breakdown of the plot, theme, characters and setting. Unlike the realistic literary works, postmodern plots are presented as, “slabs of events and circumstances”. 6 (173) The four characters, although share a same place to live in

but they have their own past experiences in which they frequently dwell on, this is the basic cause of their fragmented narrations. No sooner did Jeep refuse to sit in the chair than Shooter collapses into it and declares that at any cost he is not going to leave the chair. Lupe asks:

LUPE. Does anyone want to read? (pause)

SHOOTER. I'm never leaving again.

LUPE. I don't mind looking for the place.

SHOOTER. I could conduct all my business from here. I'll need a bedpan and some magazines.

JEEP. (looking at the remains of the turkey) We should save the bones for soup.

SHOOTER. This is more like it. This is more in line with how I see myself. I picture myself as a father. Very much at home. The world can't touch me. (*Fool* 181)

Extreme feeling for possession resembles to becoming ambitious and to rule over the others. Chair is a true symbol for an authority to hold on to the society as well as the inside of a house like a father has. Here it proves the postmodern significance of the chair as strength and power. You never get an importance until you have the chair. In *Rock Garden*, another play by Shepard, also chair is used symbolically to show masculinity for whoever seizes it. Shooter accepts the quick effect of being seated in the chair. As soon as he sits on the chair his personality altogether transforms into a strong determined person who acquires confidence to conduct everything simply by sitting on the chair, just like the silly servant of Poozo in Beckett's *Waiting for Godot*, who delivers the wonderful speeches, flooded with knowledge, soon after wearing the hat.

JEEP. Shooter, I remember. I remember you were so scared you couldn't go up to take a bath.

SHOOTER. Naw. That's not me at all. That's entirely the wrong image. That must've been an accident.

JEEP. Oh.

SHOOTER. I've never been afraid of baths. I've always been brave in those situations. I've plunged right in. (*Fool* 182)

### **UNRELIABLE NARRATOR**

The characterisation of Shooter is blended with various postmodern traits that eventually emerge to the surface as the play progresses. Because of the virtual effect of the chair (used as an experiment) Shooter's credibility is compromised. He himself is making false delusional claim that he is not a fearful man but there is a guy who feared to take a bath.



Shooter tells a story of a stinky boy who is very much afraid of his own body and, “He began to feel like a foreign spy. Spying on his body. He’d lie awake. Afraid to sleep for fear his body might do something without him knowing. He’d keep watch on it.” (*Fool* 182)

In above mentioned lines one can understand the tussle between body and his soul that makes the readers/viewers aware how the inner voice creates mayhem within the body. One’s external actions always affect his inner actions. If, work of body in unison with a soul, is taken place then we get positive reactions otherwise there would not be any accordance with the mind and soul and most of the time body (mind) subdues the inner voice, “His body killed him. One day it just had enough and killed him.” (*Fool* 182)

Postmodern literature reflects the same; here the characters are the figures of a society relocating a sense of loss and aloofness. When sufferings and agony thrust upon everywhere the entire society would tremble and seek out shelter inwardly but alas! Only restlessness echoes up to a great extent to disrupt the peace within. This soulless existence of the body creates a ‘hollow society’ that would be responsible for the alienation of the world. Jeep asks Shooter, “What happened to the body?” Shooter replied, “It’s still walking around I guess. (pause). . .” (*Fool* 182)

### **PASTICHE AND HISTORIOGRAPHIC METAFICTION**

The use of various styles to make a new style, like a collage work by pasting different elements is considered as pastiche. Pastiche is a postmodern aesthetic that “actively encourages creative artists to raid the past in order to set up a sense of dialogue between it and the present”. 6 (231) In the beginning lines, Jeep mentions the name of Walt Whitman as a tribute who was an American poet and essayist, influenced Americans for the urge of free nation. Jeep reminds, “I had a wall with a picture of Walt Whitman in an overcoat. Every time I looked at the picture I thought of Pennsylvania.” (*Fool* 170) Pennsylvania, a U.S. state, has rich history of Independence and its major city Philadelphia is well known for the liberty bell, an enduring symbol of American freedom. Walt Whitman, “. . . A passionate father bleeding for his country.” (*Fool* 179)

The true historical event, at the back drop of The Civil War (1861-1864), is intentionally visualized in which Shepard being experimental with the jeep’s character asks him to voice like, an American broadcast journalist, Walter Cronkite newscaster:

JEEP. The poet and the President. The poet all gray and white standing on his feet. The President all dark and somber, glooming down from his horse. . . The entire nation in a jackknife. This all happened on Vermont Avenue near L Street. The street



itself was raining. Blue soldiers were lying wounded in every doorway; . . .Walt was witness to it. (*Fool* 180)

Shepard, like a true American by flesh and blood, never misses an opportunity to mention the names of father figures of America from the pages of its proud history, literature, and art. The unique and one of the main characteristics of postmodern literature is ‘Historiographic Metafiction’ in which writer presents the incidents or major events that are associated with history. Linda Hutcheon rightly explains in *A Poetics of Postmodernism: History, Theory, Fiction*. “Historiographic metafiction shows fiction to be historically conditioned and history to be discursively structured, and in the process manages to broaden the debate about the ideological implications of the foucauldian conjunction of power and knowledge- for readers and for history itself as a discipline.” 7(qtd. in P. Bhuvaneshwari)

Unfurling of the flag announces and symbolises the victory of the nation and resolving inner-outer conflicts expresses happiness of the mind. Shepard always after the value- enhancement never communicates his message directly but in a short and sweet manner somewhere while acquaintance we may have traces of it.

The famous dance form of the United States ‘soft shoe’ is added a distinct flavour in this play when Lupe starts dancing it. But Jeep, instead of encouraging her, takes it as a parody and sets before her an example of famous dance personalities who have secured true victory, only through hard work, in the field of dance, “I mean we’ve got this picture in our head of Judy Garland or Gene Kelly or Fred Astaire. Those feet flying all over the place. That fluid motion. How can we do anything for the first time. Even Nijinsky went nuts.” (*Fool* 173) here Sam ironically mentioned the name of the most famous Russian ballet dancer and choreographer Vaslav Nijinsky who became mad after giving abrupt masterpieces like “The Afternoon of a Faun” and “The Rite of Spring”. To get success as early as possible might be his cause of madness. His thoughts were characteristically schizophrenic and seemed apocalyptic. In the phase of his madness, he quoted in his diary, “The earth is the head of God. God is fire in the head. I am alive as long as I have a fire in my head. My pulse is an earthquake.” 8 I felt very much resemblance between the thinking of Nijinsky with the characters, established by Shepard in this play.

If we consider these paradoxical references minutely that suggests the importance of consistent hard work, patience and full determination towards the goal without even dreaming to achieve marvellous success at the first few performances then no matter it lasts forever. This compare and contrast between two types of attitudes is really very noticeable and paves path of new comers in their lives.

## MINI-NARRATIVE TECHNIQUE

Postmodernists try to replace grand narratives by focusing on some day to day experiences related with local context and introduce localized or mini-narratives that reflect the power of singular event and limit to minor-scale observations Shepard's eloquent use of mini-narrative technique is helpful to develop postmodern vision of the audience as well s familiarize them with the past of his characters and the hidden message. The play unfolds various aspects with the form of mini story within a story of *Action* play.

Shooter standing on the armchair, all of a sudden, thinks to narrate a story though Jeep keeps pouring the water over his hand into the bucket, and Lupe keeps looking through the book so Shooter directly tells it to the audience. Shooter reflects like a prudent when he starts narrating-

SHOOTER. One night there was some moths. A bunch of moths. In the distance they could see a candle. . . So he sent a third moth out. . . he became filled with love for this candle. He crashed against the glass and finally found a way inside. . . With his forelegs he took hold of the flame and united himself joyously with her. He embraced her completely, and his whole body became red as fire. . . The leader of the moths . . . saw that the flame and the moth appeared to be one. He turned to the other moths and said: "He's learned what he wanted to know, but he's the only one who understands it." (*Fool* 185)

This story is going to facilitate the viewers to know Sam's views under covered in the utterance of Shooter. Sam exemplifies the true love not in the form of separation but in devotion where two bodies unites like a single dweller and sacrifices their own selves to understand the other one. Shepard blurs the distinction between soul and body, high and low, and old and new concepts of thinking and like a real practitioner of postmodernism; he suggests his idea of uniformity as a whole, using mini-narrative technique.

## USE OF IRONY AND SIMILE

The hidden beauty of the language lies in its eloquent use of irony and simile that shows writer's depth and knowledge in his particular genre. Sam also gives room to these ornaments in his writing. Lupe being gaiety tries to dance soft shoe, Jeep ironically comments, "There's something to be said for not being able to do something well." (*Fool* 173)When Shooter wants to conceal his body from the audience he pushes his body towards the bottom of the chair and becomes isolated and self centred then he says, "I'm at my wit's end. The whole world could disappear." (*Fool* 187) Jeep gives references of the famous American poet Walt

Whitman in his dialogues and compares him as, “He was like what Tolstoy was to Russia” (*Fool* 179)

### **USE OF CAPITAL LETTERS**

In between the text and dialogues, Shepard deliberately uses a sentence written in capital letters that is to be asked to deliver in a high pitched voice so as to create a vibrant long lasting impression on others. These dialogues are voiced either by JEEP or SHOOTER. At the peak point of aggression when jeep is about to smash the chair he says, “I KNOW IT’S OKAY!! THAT’S NOT WHAT I’M SAYING!” (*Fool* 175) In the same way when Shooter gets fade up with the continuous sitting in the chair, he becomes restless and asserts, “I COULDN’T STAY HERE FOREVER!” (*Fool* 187) and in the last monologue in his dream sequence Jeep assumes himself in a jail and anxiously asks how long he would be there, a month or “FOREVER” (*Fool* 190).

### **EXPERIMENTATION IN THE PLAY**

The title of the play “Action” is very much suitable with the theme because actions are used as exhibitors and become an important tool for the experimentation. Characters ‘Always searching for the place in the book’ what does it mean? I think unproductive or fruitless actions manifest their obscurity. Jeep keeps ‘pouring the water over his hand’ as though hypnotized by his own action. Another repetitive action used thrice in the play when ‘Jeep picks up the chair and smashes it to the floor’ has bombastic effect that shakes the minds of the audience. Lupe starts ‘chewing on her arm and licks it like a cat’. Finally the real experiment with the fish is taken place when Shooter in his transformed state, instruct Jeep to cut it, “Cut open the belly of the fish, starting from the pee-hole and slicing toward the head.” (*Fool* 186) this manifestation of real violence on the stage used first time in this play, in previously discussed plays there are only instances of violence in an individual’s thought process. These actions whether visible or hidden are generated by inner turbulence and are like auxiliaries to support building up the theme of the play and reflect the actual state of mind of the characters.

### **THE ESSENCE OF THE PLAY**

Jeep, as I mentioned in the starting, is a true voice of the playwright and in his last monologue, he acts as a spokesperson who present before us a scenario of post modernistic

attributes and Jeep himself seems like a complete combo pack of all the movements such as existentialism, escapism and absurdism.

Sam introduced flash back technique to present Jeep's early days on the stage that were full of troubles and spent in jail. But the horrifying effects of those days still make Jeep restless and feel like living behind the bar. Jeep addresses through his monologue to the community which still dwells in the same condition, ". . . For a second I could accept it. That I was there. In jail. That I wasn't getting out. No escape. For a second. Then these thoughts would come. "How Long? How long was I there for? A day. . . FOREVER!". . . And the whole thing would start up again. Except worse this time . . ." (*Fool* 190)

*Action* is considered to be an absurd play because it has neither proper beginning nor an end but throughout explores the cause of loneliness, isolation and deals with the anxiety of the common people who are socially failures. In the concluding line Jeep begins to move around the stage and utters, ". . . I couldn't stop. Everything disappeared. I had no idea what the world was. I had no idea how I got there or why or who did it. I had no references for this." (*Fool* 180)

In the above discussed one-act play, I noticed various postmodern elements in an ample amount and its characters are fused with immense energy and unparalleled imagination through which they have created their own world and developed individual perspective to look into the world. Shepard portrays relationships among characters with rare authenticity, its love and lust has a blur difference that time to time varies.

## REFERENCES

1. Lentricchia, Frank. *Criticism and Social Change*. Chicago: University of Chicago Press, 12, 1983. Print.
2. Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge, 3, 1988. Print.
3. Shepard, Sam. *Fool For Love and Other Plays* (Contains: *Fool for Love*; *Angel City*; *Melodrama Play*; with Patti Smith, *Cowboy Mouth*; *Action*; *Suicide in B Flat*; *Seduced*; *Geography of a Horse Dreamer*). Toronto and New York: Bantam Books, 1984. Print.
4. Harcourt, Houghton Mifflin. Schizophrenia. Def. 1. *Webster's New World College Dictionary*, 4<sup>th</sup> ed. 2010. Web. 7 Sep. 2017. <<http://www.google.co.in/amp/s/www.collinsdictionary.com/amp/English/schizophrenia>>

5. Shepard, Sam. Interview by Carol Cadwalla. "Sam Shepard Opens Up." *The Observer*. 21 Mar. 2010. Web. 16 July 2016. <[www.sam-shepard.com/press032110.html](http://www.sam-shepard.com/press032110.html)>
6. Sim, Stuart (ed.). *The Routledge Companion to Postmodernism*. 3<sup>rd</sup> Edition. London: Routledge, 2011. Print.
7. Bhuvaneswari, P. "The Theory of Postmodernism in the Interpretation of Literature." *Research Journal of English Language and Literature(RJELAL)*. Vol. 3. 3.2015(July-Sep) Web. 25 Aug. 2017. <<http://www.rjelal.com>>
8. Rev. of *Secrets of Nijinsky* by Joan Acocella. *The New York Reviews of Books*. 14 Jan. 1999. Web. 6 Sep. 2017. <[www.nybooks.com/article/1999/01/14/secrets-of-nijinsky/](http://www.nybooks.com/article/1999/01/14/secrets-of-nijinsky/)>